

XMAS. ISSUE
The NEW YORK
CLIPPER
OLDEST THEATRICAL PUBLICATION IN AMERICA

DECEMBER 20, 1922

PRICE 25 CENTS



GEORGE N. BROWN



CHRISTMAS GREETINGS



B. F. KEITH



E. F. ALBEE



A. PAUL KEITH

FOUNDERS OF THE B. F. KEITH VAUDEVILLE CIRCUIT

"PANTHEON of VAUDEVILLE"



"TO AMERICA
WHAT THE
GRAND OPERA HOUSE
IN PARIS WAS TO
EUROPE"
N. Y. POST

—One of the Wonders of America
Which Will Attract Visitors from
Far and Wide!—

Said FRANK VREELAND, in
The New York Herald, of

B. F. KEITH'S PALACE THEATRE CLEVELAND

*The Most Wonderful Theatre in all the World, and the
Newest Link of the B. F. Keith Chain of Vaudeville Houses*

NEW \$5,000,000 PERFECT PLAYHOUSE

WHAT A FEW OF THE METROPOLITAN CRITICS SAID ON THE
OPENING NIGHT

"Beyond description. It may be regarded as E. F. Albee's master work and the crowning achievement of his life devoted to the advancement and refinement of vaudeville."

—ALAN DALE, N. Y. AMERICAN.

"This is one of the most adjectived events in the history of the American Theatre. It is colossal."

—LEONARD HALL, WASHINGTON NEWS.

"The last word in theatre construction and appointments."

—COL. COOK, WASHINGTON STAR.

"Blend of color! Flow of splendor! Majesty of proportion! Quiet elegance—You think I rave?"

—CULLEN CAIN, PHILADELPHIA PUBLIC LEDGER.

"The most costly and most perfectly appointed theatre in the world."

—ROBERT GILBERT WELCH, N. Y. TELEGRAM.

"Nothing was left undone. Nothing was slighted. 'Perfection' is the only expression."

—FRED MACK, PROVIDENCE NEWS.

"It embodies all of the physical and artistic attributes of the 'Keith Idea.'"

—CHAS. PIKE SAWYER, EVENING POST.

"The most beautiful theatre in the universe—the final word in construction, equipment and decoration."

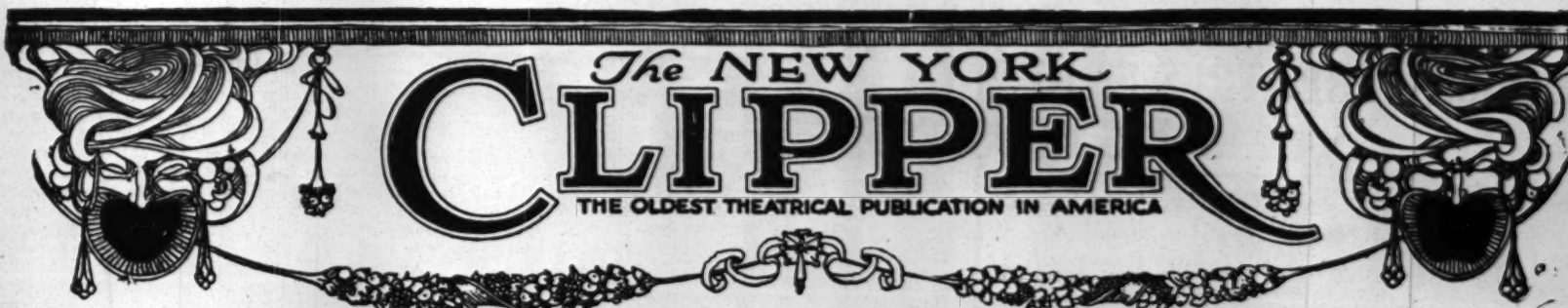
—BEN F. HOLZMAN, N. Y. EVENING MAIL.

"E. F. ALBEE, THE MASTER BUILDER OF MODERN THEATRES, HAS ACHIEVED 'THE PERFECT PLAYHOUSE.'"

—JOHN H. RAFTERY, MORNING TELEGRAPH.

"MR. ALBEE HAS SET NEW STANDARDS FOR PATRONS—AND PLAYERS. THE ARTIST HAS BEEN PROVIDED WITH EVERY CONCEIVABLE COMFORT. THE AUDITORIUM IS A PALACE OF WONDERS AND THE BACK-STAGE A VERITABLE FAIRYLAND."

—PHILADELPHIA LEDGER.



Copyright, 1922, and published weekly by the Clipper Corporation, 1658 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under act of March 3, 1879

Founded by
FRANK QUEEN, 1853

NEW YORK, DECEMBER 20, 1922

VOLUME LXIX—No. 46
Price Twenty-five Cents, \$5.00 a Year

PITTSBURGH CAPITALISTS WILL FINANCE DIPPEL OPERA VENTURE

**If Impresario of Stranded Troupe Will Agree to Call It
Pittsburgh Opera Company, a Fund of
\$100,000 Will Be Subscribed.**

Despite the fact that his United States Grand Opera Company stranded in Detroit last week, Andreas Dippel is negotiating with Howard J. Heinz, head of the H. J. Heinz Company, of Pittsburgh, and other capitalists in the mid-West for the continuance of the opera by the latter financing the venture to the extent of \$100,000. Dippel has been in conference with Mr. Heinz and Howard Jacoby, of Pittsburgh, for the past week and it is understood that Heinz and his associates are willing to finance the project under the condition that Dippel call the organization the Pittsburgh Grand Opera Company. These people are willing to give Dippel \$50,000 for his immediate needs and place another \$50,000 at his disposal in case he needs the amount.

Dippel told these people at the meeting they held early this week that he would turn over the entire business end of the company to them, they to appoint a company manager, treasurer and other business officials and that he would simply take charge of the production end.

In the negotiations that he is making with the Pittsburgh people Dippel is asking them to pay \$6,021, which is one week's salary due the fifty musicians and their fare back to New York from Detroit, which was furnished them by the International Office of the Musicians' Union in New York. He also is indebted to the members of the company to the extent of \$6,000, and has contracted other obligations which make the total indebtedness of the organization about \$30,000. Dippel has been assured by the Musicians' Union that in case he pays up the week's salary and the railroad fare of the men stranded in Detroit that the union would hold nothing against him and supply him with musicians for the continuance of his venture without him having to furnish a bond guaranteeing the payment of salary.

According to associates of Dippel, the tour was a fiasco from a business standpoint from the start. Dippel had surrounded himself with a corps of advance emissaries who did not know the concert and opera business, with the result that the company suffered as a consequence of their ignorance. The company opened its tour in Allentown, Pa., and with practically no billing at all it grossed \$3,700 for one performance of "Die Walkure." It played Reading and Altoona then, and also got a fair gross without much effort being made to incite business by the advance staff. When the company arrived in Pittsburgh, Al. Buschmann, its manager, sought to ascertain where they were to appear. He bought all of the daily papers, but could find no "ads" of the performance that night, so after inquiry found they were to play at a hall in the center of the city. In Pittsburgh the project had the endorsement of local citizen organizations who guaranteed Dippel \$9,000 for his share. The returns went a bit better that evening, as the attraction grossed \$9,400. In Cin-

cinnati the company was guaranteed \$8,000, and the results of the performance warranted the guarantee. However, Detroit and Cleveland went below the mark that was expected, it is said, due to the fact that there were opera groups in each city that were not in favor of the enterprise. The company from the time it went out in October played eleven cities in the Pennsylvania, Ohio and West Virginia territory.

Under the new plan which Dippel has presented to the Pittsburgh capitalists, Dippel will eliminate Detroit and Cleveland from the cities to be played and will choose other territory for the venture, giving the company a circuit that it can swing around on every two or three weeks and change its bills accordingly. Some of the cities that will be included in this circuit besides Cincinnati and Pittsburgh are, Toledo, Canton, Akron, Wheeling, Columbus, Indianapolis and several other cities that will be canvassed on the project.

Several Cleveland people are expected to attend a conference in Pittsburgh the latter part of this week, and if these people will guarantee an amount said to be \$25,000 toward the project, Cleveland will be among the cities visited by the touring company.

The Pittsburgh capitalists and music lovers are anxious to have a musical organization represent that city as they have no symphony orchestra or other musical organization and they feel that the civic pride in the "Smoky City" will cause the well-to-do people there to support the project. Heinz, a multi-millionaire, is willing to advance the \$100,000 to launch the project and feels that other persons there should come along and subscribe a like amount. A Mrs. Nicola, of that city, came forward this week with the proposition that she would raise \$25,000 for the project if others would raise a similar amount. The Pittsburgh group do not want, or expect the project to make any money, but feel that it should be self-supporting if it is conducted on a sound business basis.

Dippel has outlined a plan whereby he will be in a position to present for the balance of the present season fifteen operas and informed the capitalists that they are all substantial and will bring results from the box office.

Obligations he has incurred with scenic studios and customers will be carried along by these people, in case Dippel continues with his venture, until he can meet these obligations. The singers whom he had under contract for the project are also willing to return to the fold when they receive the salary due them.

Should the matter be settled this week, Dippel will be prepared to resume his tour, with a new business administration about the middle of January. Dushman will be the only one of the old forces left with the company and he is to act as business manager.

QUARTETTE STOPS FIRE PANIC

LONDON, Ont., Dec. 18.—Fire broke out in the film projection room of the Grand Theatre here last week while the vaudeville show was in progress. A panic was avoided by the Memories Quartette, which was doing its act at the time the smoke began to fill the theatre. Paul Hepner, Bobby Nash, Edward Reader and Tom Curran, who are the members of the quartette, cued the orchestra leader for extra songs, after Hepner, the manager of the act, had explained to the audience that there was no cause for danger. Bobby Nash did a monologue of ad lib material for twelve minutes, until the fire was extinguished. The damage done was slight.

OUT TO CLOSE 300 CAFES

E. C. Yellowly, director of Prohibition Enforcement, will this week seek injunctions in the Supreme Court against three hundred cafes in Greater New York restraining them from further violations of the liquor laws. In the list Yellowly does not discriminate as to the class of the cafe, and includes places in the Bronx, along the waterfront, cafes in Greenwich Village and the big places in the Broadway district. Yellowly's action is taken after a series of conferences with Assistant United States Attorney John M. Cashin and is for the purpose of making New York bone dry during the holidays.

A. L. ERLANGER RETURNS

A. L. Erlanger returned to New York as suddenly as he departed for the coast several weeks ago. Mr. Erlanger was not expected to return until after the Christmas holidays, but surprised his staff by returning to the city last Friday. Mr. Erlanger is said to have been feeling ill, which caused him to hasten his return. He made his first appearance at his office on Monday, and is said to be immersed in the details of the plan to establish a central ticket office by the Producing Managers' Association.

DR. AMEY SUES VALENTINO

Dr. Jesse Wilkes Amey, received a judgment in his favor to the amount of \$691.60 in his suit against Rodolph Valentino. The sum sued for was a bill rendered for professional service done in 1917. A. C. Hume represented Dr. Amey as attorney when the case was tried in the Fifth District Municipal Court on Friday.

SPECIAL SHOWING OF "ROSE BRIAR"

On Sunday night at the Empire theatre, Miss Billie Burke will give a special invitation performance to members of the profession of her new play "Rose Briar" which was supplied her by Booth Tarkington. The opening of the play will take place the following night.

RECORD FOR DOLLAR TOP SHOW

The stock presentation of "Abie's Irish Rose" at the President's Theatre, Washington, achieved a new record for dollar top shows, doing \$16,000 on the week. The play is in its fourth week here and will be continued indefinitely.

FIVE "BAT" CO'S LAYING OFF

With the exception of the original company playing in Boston, five road companies presenting "The Bat" are laying off the week before Christmas. All of them are re-opening Christmas week.

"SPICE OF 1922" STRANDS

CHICAGO, Dec. 16.—Holders of tickets for "Spice of 1922" confronted closed doors last night at the Studebaker Theatre while members of the company were gathering up their belongings because of unpaid salaries.

This same state of affairs existed the night before when the performers went on strike, which held up the show. The production was recently taken over by the Shuberts, who had sent on their representative, Ed Bloom, to look after their interests. Mr. Bloom got the company together and persuaded them to keep the show going and that money would be forthcoming, but evidently his promises were not made good. The arrival of Stanley Sharpe, the former manager of the company, was anticipated because of a report that he was bringing on a bank roll, but Mr. Sharpe arrived without it.

Up to last week there was \$1,600 back salary due the principals, Miss Surratt being the exception. Besides this account, last week's salary and salary up to and including Thursday night's performance, is still due them. On Thursday night the principals got together and refused to go on with the show without some real money in sight, so each one was given \$33.

The Actors Equity will take care of the chorus girls and get them back to New York, also several of the principals. Frank Dare is giving his services in taking care of the matter.

The production had been playing the Studebaker on a 35 per cent basis for the house. Frank Gazolli is the lessee of this theatre, and has taken a loss this week so that the performers could get something for their efforts.

"Spice of 1922" has had a varied career. It was written by Jack Lait and produced by a company headed by Armand Kaliz, who also appeared in the revue. It ran for a number of weeks at the Winter Garden, N. Y., with a big cast working on a co-operative basis. After the New York engagement the piece went on the road with continual cast changes, principals dropping out nearly every week.

Frank Gilmore, Executive Secretary of the Actors' Equity, returned from his Western trip last Monday, and, commenting on the stranding of the "Spice" company, said:

"The company had been in a chaotic state financially for several weeks. Two weeks ago this office consulted with the Messrs. Shubert. At that time it was mutually agreed that Frank Dare, our Chicago representative, would take over the box office in an attempt to keep the show going. Upon Mr. Dare's arrival at the theatre he was confronted by Edward Bloom, general manager for the Shuberts, who gave Dare to understand that the previous order had been countermanded and that he was to take over the management of the show as representative of the Shuberts. This, of course, meant that the Shuberts would be responsible for the operating costs and salaries. The action was perfectly satisfactory to everybody, until Friday night, when salaries were not forthcoming. The matter will be placed in the hands of our legal department for adjustment."

According to reports the Shuberts had advanced \$21,000 to keep the piece going. Their stepping in last week was gleaned to be principally in protection of their interests.

SHUBERT THEATRES ENJOYING YEAR OF BIG PROSPERITY

**Practically All New York Houses Have Hits Now Running—
Dozens of Shows Now On Road Are Waiting
Opportunity to Get In**

In the role of theatre landlords, independent and inexorable, the Shuberts are now in the midst of one of the most prosperous eras of their career, practically all of the big houses under their control being attended this season with remarkable good fortune. Irrespective of the varying success of the legitimate attractions playing Shubert houses, the large number of shows waiting to come into New York makes it possible for the Shuberts to operate under a policy that squeezes a lucrative guarantee from productions playing one of their theatres, especially if the play in question is at all doubtful of success. Plays under the latter classification receive no encouragement from the Shuberts in so far as reduced rentals are concerned, in effort to force a run.

Illustrative of the good fortune attending Shubert theatres is the success of "Blossom Time," doing excellent business at the Century—generally conceded to be synonymous with "white elephant."

"Chauve Souris," playing the Century Roof, is paying about \$5,000 per week to the Shubert coffers, irrespective of the 25 per cent interest they hold in the show itself. The Russian vaudeville attraction is practically the first to draw any sustained business to the Roof.

"Rain," at the Maxine Elliott, is going strong and may be classed as the first real hit to play the house in years. A conservative figure for the Shubert rental share is \$3,000 weekly.

"Sally, Irene and Mary," at the Casino, another house below the desirable neighborhood, is surpassing all expectations as a lasting attraction. The Casino is another house that has not been in the hit class recently.

"CABARET GIRL" FOR GLOBE

Charles Dillingham is already occupying himself with plans for a summer song show to occupy the Globe Theatre during the heated term. He has secured the rights to "The Cabaret Girl," the London musical comedy, and may feature Dorothy Dickson in the American production. Miss Dickson appeared in several Dillingham productions with her dancing partner, Carl Hyson. Since going abroad Miss Dickson has developed a talent for acting, as well as dancing, and has already won the plaudits of the British press for her portrayal of the Marilyn Miller role in the London production of "Sally."

"The Cabaret Girl" is the joint effort of Ann Caldwell and Jerome Kern, who have collaborated on a number of Dillingham musical productions. This is their first piece to be given its world premiere in London.

COUNTING BY EARS

Ear counting is an accomplishment of box office men that comes with years of practice. The men in the box office will often reach up to a rack, grab a handful of tickets and then, holding them to his ear, will "run" them through, announcing at the end the total number of tickets in the pack.

Almost invariably a slow, laborious check of the pasteboards will show the treasurer's count correct.

MATINEES EVERY DAY

Three Broadway shows will make the utmost of the Christmas holiday week by having matinees every day. The attractions are: "The Fool," at the Times Square; "Blossom Time," at the Century, and "The Seventh Heaven," at the Booth Theatre. "Loyalties," the Dillingham production at the Gaiety, will have four matinees that week—on Monday, Wednesday, Friday and Saturday.

The "Greenwich Village Follies," at the Shubert Theatre, about the best of the Follies series, is packing them in to an average of about \$27,000 weekly, which easily allows the Shuberts their \$6,000 weekly rental.

A theatre not desirable for every type of attraction, the Comedy, situated in West Forty-first street, near Sixth avenue, exacted a weekly rental guarantee of \$4,000 from "The Romantic Age," which closed there last week, after a short run. A tremendous hit at a \$2.75 top would play to about \$11,000 weekly if the place was crowded.

The Norah Bayes Theatre contributed its bit to the Shuberts recently when it was the means of a \$6,000 guarantee for three weeks' rent, paid by the sponsors of "Virtue," which played the house about less than half that time.

Legitimate plays in the sticks, waiting for an opportunity to come in, are forced to think twice before binding themselves with a staggering rental guarantee that makes no allowances for poor business.

"NOW AND THEN" IS CLEVER

SEATTLE, Dec. 18.—The Volstead Amendment comes in for a good-natured lampooning at the hands of Kolb and Dill in their latest starring vehicle, "Now and Then," which was revealed for the first time at the Metropolitan Theatre. If an enthusiastic reception and incessant roars of laughter can be taken as a criterion, the comedians have a winner in this new show.

Serious and comic by turns, and careful not to overplay slapstick, the piece is propelled with a gusto that holds interest and affords no little amount of worthwhile entertainment. Behind it all is veiled one of the strongest arguments against the harshness of the Eighteenth Amendment, with the proposed public drinking depots now before the provincial legislature of British Columbia offered as the proper solution of the problem.

The two partners are engaged in the saloon business when the story opens. Then the elongated Kolb joins the Anti-Saloon League. His attempts to change his partner's ideas make them dissolve partnership, just before the Volstead Act takes effect. Dill then turns master bootlegger and becomes wealthy, while Kolb, now a self-appointed sleuth, finally puts Dill and his family behind the bars, but gets himself and his people there too in his hasty zeal.

The result is that they are all disgusted with prohibition and move to Canada to accept posts as government liquor dispensers.

PLAYWRIGHTS IN "BAT"

It is generally admitted in theatrical circles that the extraordinary success of "The Bat" at the Wilbur Theatre, Boston, is responsible for the current vogue of the so-called mystery plays. For proof of this witness the fact that there are at present more mystery plays than heretofore saw the footlights in the course of at least three whole theatrical seasons, which, conservatively speaking, means 120 playing weeks, as a season usually averages about forty weeks.

But while "The Bat" has done this to the theatrical taste of the public what has this same play been doing for those most closely associated with it—the members of the company? Judging by results to date, the answer seems to be that it has taken a company of good actors and trained them into an organization of embryo playwrights.

Anne Morrison, who plays the role of Dale Ogden, has written two plays, and one of them, "How Much Do You Love Me?" has already been tried out by a Toronto Stock Company and accepted by a prominent New York manager. Miss Morrison refuses to disclose the name of the manager, but the clever actress has made several week-end trips to New York and received various communications from the Belasco offices which makes it look like Sir David will be the producer of the Morrison play.

Joseph Selman, who has the role of the doctor, and who had written plays before he became a member of "The Bat," has finished two new manuscripts, one of which Geo. C. Tyler is very much interested in.

Robert Vaughn, who plays the Unknown, has written and sold three one-act vaudeville sketches since the company has opened in Boston. He gets nice royalty checks every week.

Even the electrician of the company wrote a comedy called "The Gorilla," which has been tried out and will probably get a Broadway hearing.

Charles Coleman is working out a golf comedy which Wagenhals and Kemper like very much.

Kathryn Osterman is devoting her leisure time in writing clever stories which her son Jack uses in vaudeville. Young Jack has already submitted the first act of a new musical play called "It" to his mother, who will pass on it before it is given to one of the important producers.

Now that Shakespeare is all the rage, May Vokes is at work on a musical version of "The Merry Wives of Windsor," which she will try to induce De Wolf Hopper to play.

And it is understood that at least two other members of "The Bat" have written plays that are now being considered by prominent producers. Harrison Hunter has a great idea for a detective play which he will submit to Boston's Superintendent of Police, Michael Crowley, with a view of making him the central figure in his new drama.

\$5.50 TOP FOR "ROMEO"

For the opening performance of Ethel Barrymore in "Romeo and Juliet" at the Longacre Theatre on December 27, a \$5.50 top will be charged for orchestra seats. The minimum price on that evening will be \$2.75 for the rear of the balcony. After the premiere the scale will be \$3 on weekdays and \$3.50 on Saturday nights and holidays.

HENRY W. SAVAGE ILL

Henry W. Savage was confined to his home with a severe cold the latter part of last week. He is said to have contracted it at the out-of-town premiere of "The Clinging Vine." He was at his office again last Monday.

SHUBERTS GET 46TH STREET SITE

The property at Nos. 238 to 250 West Forty-sixth street was acquired by the Shuberts last week, who will build a theatre on it. The property, which is just west of the Fulton Theatre, extends through to Forty-fifth street.



COMPLIMENTS OF THE SEASON
FROM
BABETTE KIMBALL
WITH FOLLY TOWN

WHAT A MODERN THEATRE MEANS TO ALERT CITIES

By J. J. MURDOCK, General Manager, B. F. Keith Circuit

It is worthy of comment and congratulation at this Holiday Season to find that in all of the cities, towns and neighborhoods already in possession of a modern vaudeville theatre, most of the celebrations, Yuletide entertainments and community enterprises that bring joy to childhood and Christmas cheer and comfort to the poor and the aged, center in the vaudeville theatre. Perhaps the outstanding feature of the non-professional transformation in the relations of the Vaudeville Circuits with its public is contained in this new civic, or community, esteem in which our playhouses are now held by the educational, artistic, professional and business elements of the public.

Towns and neighborhoods which already have a Keith Theatre or one representing the Keith Allies have come to look upon it as an Art Lyceum and as a Public Forum for the planning and promotion of all good public enterprises in art, education, charity and patriotism. Teachers, preachers, merchants, bankers, real estate men, manufacturers and other pragmatists now have come to look upon the community uses of our Keith Theatres as materially helpful to "our town." They realize that these playhouses, in the broadened neighborhood uses to which we are putting them, make for good citizenship, social and artistic progress, virile public spirit and commercial progress. Our managers have never shown a more active attitude of co-operation than now and the circuit has never relaxed its expansive and constructive policy. And it has been enabled and more than encouraged to continue this constructive and progressive policy by the successful, foresighted and practical philanthropic organizations and business men of every community who know and desire the material advantages which come to, and stay with, those towns and neighborhoods in which there are Keith and affiliated vaudeville theatres.

Recently in Dayton, Ohio, we opened and dedicated a new and perfectly appointed Keith theatre and during my stay in that beautiful city I was again impressed with the attitude of cordial encouragement and public enthusiasm with which the foremost men and women, as well as the entire public, of Dayton met us. They looked upon the acquisition of this lovely new playhouse as a tangible and enduring evidence of the material as well as the intellectual prominence of their city. They celebrated, and continue to celebrate, the possession of this added civic asset as another milestone in the swift and sturdy forward strides of Dayton as a metropolis.

Speaking to a number of prominent business and professional men, former Governor James M. Cox said:

"The time seems to have arrived when the city or town which remains without a Keith theatre of even modest proportions, must realize that it has failed to achieve the importance that is necessary to a progressive modern American city. All over Ohio and in many of the more densely populated states, there is a competitive clamor for comfortable and handsome vaudeville theatres in which the old and young, parents and children, may see the best, the cleanest and the most artistic entertainment. The enterprising small city or large town which is fortunate enough to attract the attention and win the interest of President Albee and his associates of the B. F. Keith Circuit, inevitably shows a justifiable pride, as well as a civic interest, in the acquisition of a new Keith theatre. But when, as here in Dayton, one of the world's most perfectly appointed and most beautiful theatres is built and opened, the feeling is unanimous that the lucky city so favored is in reality a metropolis, that it has been placed on the map in big, red letters. That is the way Dayton and our

people here feel about the new Keith theatre. It completes and celebrates our pride in Dayton as a metropolis."

In this estimate of the material, as well as the psychological values of the new Dayton theatre, Governor Cox gives expression to what has been thought and said by other thoughtful and practical men and women of affairs at the opening ceremonies of others of our theatres in other towns and neighborhoods. Every time a new Keith house is opened, it is received and acclaimed by business men of the vicinity as another real and certain asset of the community. As the energetic and picturesque evangelist Mr. Billy Sunday sings: "Brighten the Corner Where You Are." The presence of a new, modernly constructed, intelligently conducted Keith theatre, not only gives happy and orderly attractiveness to its neighborhood, but brings or adds to the business activities of all the stores, offices and shops in its vicinity.

Real estate in proximity to a Keith theatre is always at a premium, and the advent of a new one invariably stimulates and sustains realty values in the locality, bettering the cost and class of adjacent improvements and adding to the tone and activities of the entire neighborhood.

The thousands of vaudeville artists who visit every Keith theatre on the far-flung circuit are the natural and irrepressible "advance agents" and publicity volunteers of every neighborhood, town and city which

they visit and in which they live during the always, brief period of each engagement. Wherever they go, they spread the good word about every town on the circuit, its people, its points of interest, its fine hotels, its golf courses, its modern stores, its leading industries, its newspapers, its famous men. In their enthusiastic, intelligent and generous way, they become the heralds of fame and prominence for every Keith city and town which they have known. In a large and ceaseless manner they help put and keep "Keith Towns" on the map, and every one of them at this time of the year remembers and can tell about "the good town" where he or she spent a Happy Christmas or New Year's Day last year and in other years.

To these itinerant artists of vaudeville and to an even larger army of always traveling, keenly observant and highly intelligent commercial salesmen the city or town without a modern vaudeville theatre is regarded as slow, behind the times or merely "a place in which there is no place to go." These wayfarers of commerce and the theatre like to visit and, if possible "To Sunday" or week-end in cities or towns that are on the Keith Circuit. They meet and make more friends there, they return at every opportunity and many a hustling traveling salesman has told me that he can sell more goods in the "live towns that have a Keith theatre."

NEW LEVY OFFICE OPENS

SAN FRANCISCO, Dec. 18.—Bert Levy has added another office to his string, the new one opening in Detroit on January 2, 1923, with O. G. Seymour in charge. With the new office this makes the sixth regular office to take care of the Bert Levy Vaudeville Circuit. The main office is located in the Alcazar Theatre building, San Francisco, and the others are located in Chicago, Seattle, Los Angeles, Denver and Detroit.

WINONA WINTER DIVORCED

CHICAGO, Dec. 18.—Divorce proceedings before Judge Thomas J. Lynch indicated today that a decree would be granted to Winona Winter from her husband, Lloyd Simpson, formerly a Chicago real estate operator and now connected with the Bank of Italy in San Francisco. Miss Winter's attorneys exhibited a note reading "Leaving you for good," signed by her husband and said to have been written June 15, 1920. This note and the testimony of the actress's brother, H. C. Winter, and of Ruth Wright, companion of Miss Winter, were in favor of the actress.

Miss Winter starred in "The Broadway Whirl," doing, among other things, a ventriloquist act, and has been seen in other musical comedies and vaudeville.

She is a daughter of Banks Winter, former minstrel and song writer. "White Wings," the famous hit of thirty years ago, is his best known song.

\$35,000 ORGAN FOR REGENT

A U. S. concert organ costing \$35,000 will be installed in B. S. Moss' Regent Theatre, and will be ready for operation by February. The organ, which is to be installed by the same company that placed the concert organ in Carnegie Hall, is to be the best one in New York, according to Stanley Lawton, general musical director for the Keith, Moss and Proctor houses. It will include an echo organ, will have Scotch bagpipes, two harps, and two vox (human voices).

After the organ has been installed, it is planned to have a series of recitals at the Regent Theatre, and also use it for vaudeville acts playing the house which will find it effective.

VIVienne SEGAL WITH CARROLL

Vivienne Segal, prima donna, who closed last week in "The Yankee Princess," will do a new vaudeville act with Harry Carroll, composer and pianist, opening at the Palace Monday, December 18, and follow with a tour of the Keith big time houses.

Miss Segal is supplanting Anna Whigton, who has been playing vaudeville with Carroll and who is loath to travel with the Christmas holidays and christening fast approaching. The Segal and Carroll cast will be heavily billed and featured.

"CLINGING VINE" COMING IN

"The Clinging Vine," a new musical comedy by Zelda Sears and Harold Levey, sponsored by Henry W. Savage, will come to the Knickerbocker Theatre on Christmas night. The cast will be headed by Peggy Wood and includes Louise Galloway, James C. Marlowe, Reginald Pasch, Eleanor Dawn, Raymond Crane, Josephine Adair, Charles Derickson, Charles Schofield, Irene Dunn, Joyce White and William Gordon.

FARNUM SETTLES SUIT

Frankie Farnum settled a claim against him for \$171 made by the Broadway Clothes Shop, when attachment proceedings were started against his act while it played the Keith State Theatre in New Brunswick, N. J. The settlement was effected through Louis Sokolinsky, New York attorney for the clothes shop, and Louis Hendler, an attorney of New Brunswick.

EIGHT WEEKS IN CALIFORNIA

SAN FRANCISCO, Dec. 18.—Count Perrone and Trix Oliver, playing the Orpheum time, are being held over for a second week. This is unusual for any Orpheum act. They have also been routed for eight weeks in the California precincts.

LEAVITT IS POLI MANAGER

Leo Leavitt, formerly manager of the Central Theatre, New York, and several Shubert productions, has been appointed by the Shuberts as manager of Poli's Theatre, Washington.

NEW NAME FOR MRS. FISKE PLAY

Mrs. Fiske's new play, originally called "Paddy," is now known as "The Last Card."



SEASON'S GREETINGS TO ALL
MISS PATRICOLA

MANAGERS THROWN IN DISCORD OVER CENTRAL AGENCY PLAN

Joe Le Blang Plan May Be Side-Trackd in Favor of the McBride-Tyson Arrangement—Centralization Would Enhance Profiteering Is the View of Many

Claiming that a Central ticket office will spell disaster to the theatre and that the "gyms" will be as plentiful as the "boot-legger," several members of the Producing Managers' Association, who were not present at the meeting of the organization last Wednesday, have acclaimed themselves in opposition to the plan, and are ready to stage a fight to the finish against the adoption of the proposition.

There were only thirty members out of fifty-three present at the meeting held last week, and, it is said, that even though a majority favored the plan, that, were all of the membership present or represented by "proxy," the proposition for the establishment of a Central ticket office would never have gone through at the meeting. The inference, under which the members who were absent from the meeting dwelt under, is that a plan which had been approved at a meeting of the executive committee the week previous would be adopted.

This plan was submitted by the Tyson-McBride Agencies and called for the sanctioning of twenty-three ticket offices, which would give bond to sell tickets at a surcharge of fifty cents, and in case through any fault of the agency the tickets reached the hands of the "gyms" the agency through which the tickets were cleared would be held responsible. The first time this was detected the agency would be warned, and the second time the infraction of the agreement took place the agency would be stricken from the list of the representatives of the theatre. This plan had been sanctioned at the executive meeting of the organization two weeks ago and it was said would be submitted to the organization for its approval.

It was believed by the majority of the group of managers, who were not represented at the meeting, that the plan would go through at the general meeting, and, therefore, these people neglected to be present or have any representative in attendance as a "proxy."

However, when the general meeting took place, William A. Brady, who was one of the managers who was in favor of the "Centralization" plan, aided by several others, had the proposition of Joe Le Blang, which had been turned down, submitted at the meeting with the plan that had been favored by the executive committee. It seems as though Brady, after the executive meeting, had gone quietly to work among members of the association and convinced them that the proposition of clearing through a Central office would take away the "odor" of the speculating evil from the theatre and the proposition would be looked upon with favor by the public. His argument, it is said, was that the public would believe that the managers were sincere in their endeavor to eliminate the ticket speculating evil and that the public would not think it an imposition if they could get choice seats at an advance of ten cents over the box-office price. He also contended that through the scheme that Le Blang had put forth the managers, as a body, or individually, as they chose, might profit through the operation of the Central office, and add to their revenue.

Le Blang, in his plan laid before the P. M. A., stated that he would finance the establishment of the Central office and that he would personally bear all of the expense of the inception of the Central distributing agency. He also stated that he would be willing to allow the managers' organization, as a body, or as individuals, to take stock in his project and that they would as a result participate in the profits derived through the operation of the Central office.

This was pointed out to the managers, and the fact that they could increase their revenue, in addition to what they received from the theatre and the attraction, the plan sounded most wholesome to them,

with the result, when the meeting took place, the plan which it was thought would be approved, after a bit of debating, was cast in the discard and the "Central office" proposition was put through unanimously.

When word of the action of the managers got out through the press, several managers who were out of town and who had not taken the foresight to be represented at the meeting, and others who were in the city but who found that they were a bit busy and did not attend, let out a "wail," which was taken up by other managers, with the result that others took up the cry, and they have decided to go before the executive committee at that body's next meeting and call for a meeting at which every member would be asked to be present or have their representative present and "thrash" out the matter. If this is done, these managers say that the "Central" plan will be as unanimously discarded as it was accepted.

It is understood that at the meeting of the executive committee which had accepted the McBride-Tyson plan that Lee Shubert was in favor of that plan, and that A. L. Erlanger, who was out of town at the time, had also been in favor of it. However, after the Central ticket office plan had been adopted by the managers, Lee Shubert was quoted as having said that he was heartily in favor of the Le Blang plan and that Mr. Erlanger was also in favor of the proposition.

Notwithstanding this statement, Flo. Ziegfeld, Jr., who is associated with Erlanger in the operation of the New Amsterdam Theatre and in other enterprises, comes forth and condemns the action of the body. He said the action of the organization in accepting the plan had

(Continued on page 19)

DIPPEL OPERA CO. STRANDS

The United States Grand Opera Company, headed by Andreas Dippel, stranded in Detroit last week, the twenty-seven members being unable to pay either their hotel bills or fares back to New York. Dippel's object was to establish grand opera in the cities of the Middle West.

At least four cities had subscribed to support the grand opera company, each of which declared that the other city was to blame by not coming through with sufficient funds. Detroit claims Pittsburgh is to blame, Cincinnati charges that Cleveland laid down on the job and vice versa.

The Detroit Grand Opera Association began a movement to raise about \$6,000 to pay off the stranded singers and send them back to New York. In the meantime guarantors of the enterprise in the four cities mentioned above are being asked for money also.

Through Mrs. Juliet K. Hammond, managing director of the Detroit association, that city issued a denial of the report made in Pittsburgh that they were to blame for the collapse of the project. "Detroit did its part" her statement said. "The performance was fully paid for according to the agreement, before the curtain rose Saturday. The company's plight cannot be attributed to Detroit patronage."

BRONX OPERA HOUSE DARK

For the first time in ten years the Bronx Opera House is dark the week before Christmas. This theatre has during its career been considered an all-season winner for attractions. But it seemed as though managers of attractions which would play the Subway Circuit this year were a bit skeptical about going into the house the week before Christmas this year. They said that business conditions in the Bronx were now not as healthy as they might be, and that they preferred laying off their shows this week rather than play at a loss. The managers stated that with payment of full salaries to actors for the week, that it would be more profitable to lay off.

Dudley Diggs will be seen in Lady Gregory's "The Dragon" for a series of special matinees at the Earl Carroll Theatre, beginning Tuesday, Dec. 26.

HOLIDAY SLUMP HITS PHILA.

PHILADELPHIA, Dec. 18.—The pre-holiday slump has set in here. This week finds two of the dramatic houses "dark." These are the Adelphi and the Shubert. There is but one new attraction and that is Robert B. Mantell's annual engagement in Shakespearean and classic repertoire. Continuing attractions include an operetta, a serious drama and two musical comedies.

Robert B. Mantell ushered in a season of three weeks tonight at the Broad, offering "King Lear" as his initial attraction. The vogue for Shakespearean entertainment this season will undoubtedly be capitalized by this sterling actor, who will frequently change his programs during his stay here. Tomorrow night he will offer "Hamlet," "As You Like It," on Wednesday afternoon; "Julius Caesar," Wednesday evening; "Richelieu," Thursday night; "Macbeth," Friday evening; "The Merchant of Venice," Saturday afternoon and "Julius Caesar" again on Saturday evening.

Two of the hold-overs will depart at the end of the week. They are "Good Morning, Dearie" and "Molly Darling." George White's "Scandals" will follow the "Dearie" show into the Forrest next Monday, while "Molly Darling" will relinquish the stage of the Garrick to a non-musical piece, "To The Ladies," in which Helen Hayes is being featured. "The Passing Show of 1922," the latest of the Winter Garden revue series, will come to the Shubert, thus keeping the average for musical shows here at par.

"Blossom Time" is in its ninth week at the Lyric and has gradually been developed into a business getter here.

Pauline Lord in "Anna Christie" has but two more weeks to go at the Walnut, with "The Monster" coming in on New Year's Day.

DISCHARGED ON ASSAULT CHARGE

Julius Foxworth, colored vaudeville actor who does an act with his wife and billed as Foxworth and Frances, was discharged last week by Magistrate Sweetser in the Washington Heights Magistrate's Court on a charge of felonious assault made by the actor's brother George.

Through his attorneys Kendler & Goldstein of the Loew State building, Foxworth explained that the charge was inspired by a family quarrel in which he and his brother had taken sides. The district attorney and detectives on the case also said that such appeared to be the case. George Foxworth did not appear to press the complaint.

Julius Foxworth was taken into custody recently in Syracuse just as he was about to open an engagement at the Majestic Theatre there. New York detectives arrested him on a warrant sworn to by his brother. After his discharge Foxworth left for Chicago where the act opens on the Pantages Circuit.

"SPITE CORNER" CLOSING

"Spite Corner," the new Frank Craven comedy which John Golden had hoped would develop into another "First Year," will close at the Little Theatre at the end of the week. It will not be sent on tour.

The comedy opened several weeks ago and drew a luke warm reception from the reviewers, who in most instances were impressed far more with Madge Kennedy's acting than the material of the play. The Golden office exhausted every effort to excite an interest in the piece, but to no avail. It may be revised and revived in the Spring.

Percy Pollock, whose character acting was an outstanding feature of the piece, will jump to the original company of "Lightnin'" which opens in Boston next week. Pollock will have the role left vacant through the death of Frank Bacon.

"ANGEL CHILD" TOURING

"Angel Child," an abbreviated musical comedy, has been routed over the Independent time by the Harry Walkee Theatrical Exchange. The cast is headed by Jim and Flo Bogard, and includes Elmer McDonald, Marcelle Kennedy, Curley Bowen, the Darling Sisters, Eileen Labelson, Martha Ulric, Bessie Baly, Gwendolyn Wade, Ina Wald, May Cole and Rose Marion.



LILLIAN ST. LEON

"America's Premier Equestrienne" and her Champion "Husky" Jerry. Lillian is the featured rider in "Bostock's Riding School" and Jerry will soon make his appearance with her. Season's Greetings to all!

SCARCITY OF HEADLINERS WILL DELAY SHUBERT VAUDEVILLE

With Small Market to Draw from and Many None Too Eager to Speculate, Unit Shows Continue as the Pinch Hitters of the Entertainment.

Difficulty in rounding up "draw" names to head bills, and other strong feature acts heavy enough to compete with Keith Vaudeville, may retard the launching of Shubert Vaudeville on schedule time. It had been planned to supplant the unit shows with the new policy the first of the year. Late last week it looked as though the remaining units would remain out just as long as they can stand the gaff, or until the Shubert Vaudeville Exchange has been successful in its quest for talent of headline calibre.

The "flop" of the units is not making the vaudeville proposition any too rosy. Acts that gambled and lost with the road combinations are far from optimistic over the future of the new venture and are none too eager to tie up with it. Left high and dry in mid-season, all routined and no place to show, would seem sufficient cause to dampen the enthusiasm of even the most sanguine optimist. And this is the situation that has been confronting a number, yes hundreds, of the unit performers for months. A few of the better known acts have jumped into musical shows, while others have farmed out to Loew and Pantages. But the majority are treading from agency to agency in the quest of a route of any sort. The lateness of season and general bad conditions of show business, holds little promise for them.

A number have turned a covetous eye toward the burlesque field. The Columbia Wheel being all set for the season, they have been dickering with the Mutual. It is understood that the latter may extend its circuit at any time, utilizing players and effects from some of the now defunct unit shows.

KNICKERBOCKER GRILL SUED

Lee Morrison, as assignee of Ned Wayburn, through attorneys Dittenhoeffer and Fishel, filed two suits amounting to \$1,120 against the Knickerbocker Grill, Inc., of which Joe Pani is president.

One of the suits is for \$1,000, claimed for breach of contract in connection with a show staged for the Knickerbocker Grill by Wayburn. This entertainment included Princess Nyota-Tynoka and a cast of four other actresses, to open on October 18, according to the contract signed the week before. The show was to go to work on a cover charge basis, half of which was to go to Wayburn less the cost of an orchestra which was not to exceed \$1,200. The sum of \$1,100 per week was guaranteed Wayburn according to his complaint, filed in the Third District Municipal Court. A two weeks' notice clause was also in the contract.

On November 11, the act was served with the two weeks' notice, apparently to take effect week of November 25. On November 18, the act appeared as per scheduled but was not allowed to go on. The sum due for this week in which the act was not allowed to work is sued for, and reduced to \$1,000 in order to have it tried in the lower court.

The other suit filed is for balance of money due for the week of November 18, when \$812 of the \$1,100 was paid for the act.

KEITH BENEFIT AT L. O. H.

A monster benefit programme will be given at the Lexington Opera House on Sunday night, February 11th, through the courtesy of Frederick Brown, the owner of the theatre, and E. F. Albee, of the Keith Vaudeville Exchange, which will furnish the entertainment for the affair. The proceeds of the benefit will be given to the Manhattan State Hospital, on Ward's Island, and the King's Park State Hospital. Nat Sobel has been appointed chairman of the entertainment committee.

This week the Affiliated office had twenty units and one vaudeville road show in operation. The latter is playing the Chestnut Street Opera House, Philadelphia, with James Barton, Phil Baker and Georgie Price dividing headline honors, and with six other acts included on the bill. The list of surviving units includes "Say It with Laughs," "Whirl of New York," "Twentieth Century Revue," "Midnite Revels," "Stolen Sweets," "Spice of Life," "Troubles of 1922," "Steppin' Around," "Gimme A Thrill," "Midnight Rounders," "Frolics of 1922," "Weber and Fields in 'Re-United,'" "Oh, What a Girl," "Plenty of Pep," "Hello Everybody," "Success," "Carnival of Fun," "The Rose Girl," "Main Street Follies" and "Echoes of Broadway."

As to be expected the pre-holiday slump sent some of the unit grosses to a new low level. The effect was keenly felt by the Shuberts, personally, in that in many instances their percentage "bit" did not come anywhere near paying rentals. With few legitimate attractions sailing under their banner this season, the straight vaudeville plan is looked upon as a protective measure to keep the theatres in operation, if only until conditions change sufficiently to make it feasible and profitable to send out legit shows.

Up until now the unit producers have pocketed most of the losses. Now that the losses are hitting home action is inevitable and the vaudeville idea seems the only way out.

Of the above list of units several are headed for financial rocks and unless the holiday week proves a bonanza for them, at least a half dozen or more will fade out of the picture.

ACTORS' FUND DRIVE CLOSING IN WHIRL OF SPEED

The Actors' Fund Drive, which for several weeks has been running under the auspices of the CLIPPER is fast drawing to a close. Beginning at a time when practically all of the theatres were closed, it started slowly but steadily gained in strength and each week is showing enormous gains. Last week was a banner one and a larger number of new members were enrolled than during any previous week of the drive. Two hundred and forty-six new members were added to the list, five took out life memberships and eight made donations. The \$5,000 which has been contributed to the fund is ready to turn over and the drive must be closed up immediately. Actors are the beneficiaries in this big donation and it is up to everyone to give their utmost efforts to the drive during the next few days it is to run. Every actor in the entire profession should be glad to contribute to the cause, admitted everywhere as a great charity. During the next week every actor should send in all that he can possibly spare. At the conclusion of the drive the names of all that have joined, those that have contributed, and aided in any manner will be printed in the columns of the CLIPPER. It will be an honor list on which the name of every member of the profession should appear.

Last week's list is as follows:

ANNUAL MEMBERSHIP

William A. Tully, actor.
Al Harris Wilde, actor.
Marie DeLano Wilde, actress.
Eleanor Woodruff, actress.
Mildred Ververy, actress.
George Gorman, actor.
Eva Condon, actress.
Mattie Keene, actor.
Jason Robards, actor.
John Keefe, actor.
Stephen Maley, actor.

Percy Pollack, actor.
Harry K. Morton, actor.
Zella Russell, actress.
Grace Hamilton, actress.
Harry F. McKee, actor.
Thos. Williams, actor.
Larry Wood, actor.
John King, actor.
J. V. Hope, actor.
Walter J. Preston, actor.
Margaret Elise, actress.
Olga Steck, actress.
Marie Pettes, actress.
Geo. MacFarlane, actor.
Eleanor Griffiths, actress.
Viola Gillette Macfarlane, actress.
Harry Kelly, actor.
J. Harold Murray, actor.
Wm. Boyd, actor.
Will. Delavoye, actor.
John G. Jackel, actor.
Wallace Widdecombe, actor.
Donald Gallagher, actor.
John H. Throughton, actor.
Edward Jephson, actor.
Lawrence D'Orsay, actor.
Marion Grey, actress.
Lily Cahill, actress.
Joseph Guthrie, actor.
William Brady, actor.
Marie Carroll, actress.
Ben. Leffler, actor.
Marjorie Campbell, actress.
John Harter, actor.
James E. Smith, actor.
Rhea Dively, actress.
W. O. McRobie, actress.
Thomas Donnelly, actor.
Frank E. Jamison, actor.
Tom Hadaway, actor.
Karl Weixelbaum, actor.
Isabel Lamon, actress.
Mathilda Baring Lamon, actress.
Adelaide Prince, actress.
James Lane, actor.
Jane Oaker, actress.
E. J. Blunkall, actress.
Myrtle Bordine, actress.
Grace Perkins, actress.
John Hamilton, actor.
Edith Monroe, actress.
Florence Foster, actress.
Bertha Truehart, actress.
Wm. H. Truehart, actor.
Allen Mathes, actor.
Geo. Thompson, actor.
Julia Brown, actress.
Margaret Campbell, actress.
Jessie Pringle, actress.
Thos. MacLarnie, actor.
Sam. Reed, actor.

(Continued on page 89)



HAZEL ALGER

PRIMA DONNA OF "YOUTHFUL FOLLIES"

Wishes Everybody a

Merry Xmas and a Happy New Year!



IDA MAY CHADWICK

THE DANCING COMMEDIENNE

Who, through her inexhaustible supply of youthful vitality, has carried the title of the most energetic girl in vaudeville.

LOEW AFTER BIG NAME ACTS

HEADLINERS TO BOOST RECEIPTS

The Loew circuit, which heretofore has depended almost entirely upon the motion pictures booked into their houses to draw business, is now going after vaudeville "names" to place on their vaudeville bills to draw business, having seen the success with which Eva Tanguay met while playing its houses. A great many headliners who were formerly with Shubert vaudeville, and also in productions, have already been booked for routes, the majority of them to play full week stands in all the Loew houses, regardless of the split week policy in the New York theatres.

Not only are individual names being booked by the circuit, but also attractions around which publicity can easily be secured, and thus be made into good drawing cards for the circuit. Among the latter, the most recent to be booked are Ike Rose's Royal Midgets, numbering twenty-five people, who will open next week. The amateur "Follies," staged by Victor Hyde at the Orpheum Theatre, has also been routed over the circuit in all the New York houses.

Alexander Hyde's Orchestra, presented under the direction of Paul Whiteman, has been made into a big drawing card for the circuit, and has been breaking records steadily in all houses. Among the individual performers who are to play for Loew are Phil Baker, who opens January 1; Franklyn Farnum, the motion picture star; Frank Fay, Bob Milo, Virginia Pearson, also from motion pictures; Bob Nelson, and various others. Bessie Clayton has also been engaged, and is appearing in the Loew houses on the coast, as announced in THE CLIPPER several weeks ago. Miss Clayton, with the Glorias and James Clemens in her company, is playing an indefinite run in the Los Angeles and San Francisco Loew theatres, alternating between each city every two weeks.

SHUBERT VAUDE. CLUB FORMED

TORONTO, Dec. 18.—For the purpose of building a steady attendance at the Princess Theatre, which is playing Shubert vaudeville, A. R. Loudon, manager of the theatre, has organized the Shubert Vaudeville Club.

The regular membership fee in the club costs \$5 a year and entitles the member to attend 50 performances during the year and purchase as many tickets as they desire for any evening performance, but Saturday and for all matinees, with the exception of holidays. Then in case the person does not want to be a regular member they can become a special member for \$2, which entitles them to twenty opportunities to buy tickets for performances on Monday, Tuesday and Wednesday evenings and all matinees, with the exception of holidays. The stunt is new for this country and the patrons of the house being wised up to the discount seem to have taken advantage of the bargain.

ARDELL BACK IN VAUDEVILLE

Franklyn Ardell, who was last seen here in George White's "Scandals," returned to vaudeville this week with his old vehicle, "The Wife-Saver," which he did several years ago, before appearing in "King Solomon, Jr." Henry Toomer, who is co-author of "The Wife-Saver," has been using that act for a vehicle in vaudeville during the past few years. Ardell opened at the Capitol Theatre in Union Hill on Monday, and will play Mt. Vernon during the last half.

TAXI IN MOTION PICTURE

Taxi, the dog actor owned by Edward Allen, has just completed a new moving picture and is now back in vaudeville on the Keith time. This is the third picture in which Taxi has appeared.

N. V. A. HOLIDAY FESTIVITIES

"Open House" will be held at the National Vaudeville Artists clubhouse all day on Christmas. All actors, whether members of the organization or not, have been invited to visit the club, and be its guest for the day. In the evening a dance will be held in the grand-ballroom, and a supper served to all guests, no charge for anything being made. This is in accordance with the annual custom of the organization.

For New Year's Eve, a special program of entertainment has been arranged with a midnight supper. John L. Hurlburt, manager of the club, is preparing a special menu and program of events. All tables are being reserved, the charge being \$7.50 per cover.

BOOKED ON ORPHEUM TIME

Ben Bernie and his orchestra will open at the Palace Theatre, Milwaukee, on January 7, as the first of several Orpheum circuit engagements. The Palace, Chicago and the Orpheum, St. Louis, have thus far been booked to follow. The Rath Brothers, who will close with the "Music Box Revue" shortly, have been routed over the entire Orpheum circuit, and will open in St. Paul on January 7. Edwin George will begin a tour of the Orpheum time on December 24 in St. Louis. Raymond Hitchcock will open at the Orpheum in Kansas City on January 14, and from there will jump to San Francisco for a two weeks' engagement with two weeks in Los Angeles to follow.

SUNDAY SHOWS SHIFTED

Shubert vaudeville did not prove a draw at the Ambassador Theatre a week ago Sunday night, so it was decided that the regular Sunday Winter Garden show be transferred from there to the Shubert Theatre on Forty-Fourth street, which was done last Sunday.

TURK BOOKING ALHAMBRA

The Alhambra Theatre, in Brooklyn, which was recently acquired by Marcus Loew from Ward & Glynn, is now being booked for Sunday vaudeville concerts by Sol Turek, of the Loew office. The Fally Markus office formerly furnished the vaudeville for the Sunday concerts. The Alhambra Players, who have been playing stock at the theatre all season, will continue for the rest of the season at the house.

RATH BROS. FOR ORPHEUM

The Rath Brothers will close with the "Music Box Revue" shortly, and will enter vaudeville on January 7, when they will begin a tour of the Orpheum circuit in St. Paul. This will be their first appearance in vaudeville, except for a few weeks in Shubert vaudeville last year, in more than five years, all their work during that period having been confined to productions.

TANGUAY ON FOX TIME

Eva Tanguay began a week at Fox's Audubon Theatre on Monday, playing a full week stand at the house. Miss Tanguay is to receive \$2,500 for the week, practically the highest ever paid to a single performer by the Fox circuit. Arthur Lyons booked her.

MASON AND SHAW HAVE NEW ACT

Cecil "Patsy" Mason and Bernie Shaw are now preparing a new vehicle for vaudeville in which they will open early in the New Year. B. C. Hilliam has written the book and lyrics of the act, which is to be a miniature production.

WILMER & VINCENT PRODUCING

Wilmer and Vincent are the latest recruits to the producing ranks. They are casting a new drama, "The Blackmailers," which is scheduled for a metropolitan showing the latter part of January.

SHAKESPEARE CRAZE HITS VAUDEVILLE

DOZEN SKETCHES REHEARSING

The usual effect of the legitimate theatre upon the vaudeville houses is now making itself apparent with the new Shakespeare craze which will be in full bloom in legitimate theatres before another month has elapsed, and by that time will also bring from fifteen to twenty Shakespearean offerings to the two-a-day field. When Spanish plays were in vogue with the legit houses, about a dozen Spanish vaudeville acts suddenly became prominent. When the public became musical comedy crazy, over a hundred tabloids were produced in vaudeville. During the past season, with Russian productions all the rage, more than twenty Russian acts have been seen in New York vaudeville.

Now with Shakespeare about to be ruled king of the dramatic atmosphere, vaudeville is also to be included as part of the bard's domain. Quite a number of Shakespearean skits, running from fifteen to twenty-five minutes in length, were presented at the recent Equity benefit by Laurette Taylor, Walter Hampden, Ernest Glendenning and many others, which are now in preparation for vaudeville, to be presented with new casts. At present Richard Keane and Thomas E. Shea, both protean artists, are playing very successfully in vehicles consisting almost entirely of Shakespearean characters in vaudeville. Josephine Victor is said to be preparing a condensed version of "Romeo and Juliet" in which she will appear over the Keith circuit. Mona Morgan has been giving readings from Shakespeare to big business in concert halls and in the Town Hall, and is also reported to be preparing a Shakespearean vehicle for vaudeville.

ANNA SEYMOUR GUARDIAN

SAN FRANCISCO, Dec. 18.—Anna Seymour, vaudeville actress and known in private life as Mrs. Anna B. Grodsky, wife of Henry Santrey, was granted letters of guardianship over the estate of Dorothy Duffy, her six-year-old daughter. In her petition to the court Mrs. Grodsky asked that she be made guardian over the child's estate which consists of a \$2,500 insurance policy left by the girl's father, who died recently.

Billed as Harry and Anna Seymour, Mrs. Grodsky and her brother are playing the Orpheum circuit, on the same bill as her husband, Henry Santrey.

N. V. A. COMPLAINTS

William Hughes has brought complaint against George Damerall, stating that he was let out of Damerall's act without any notice.

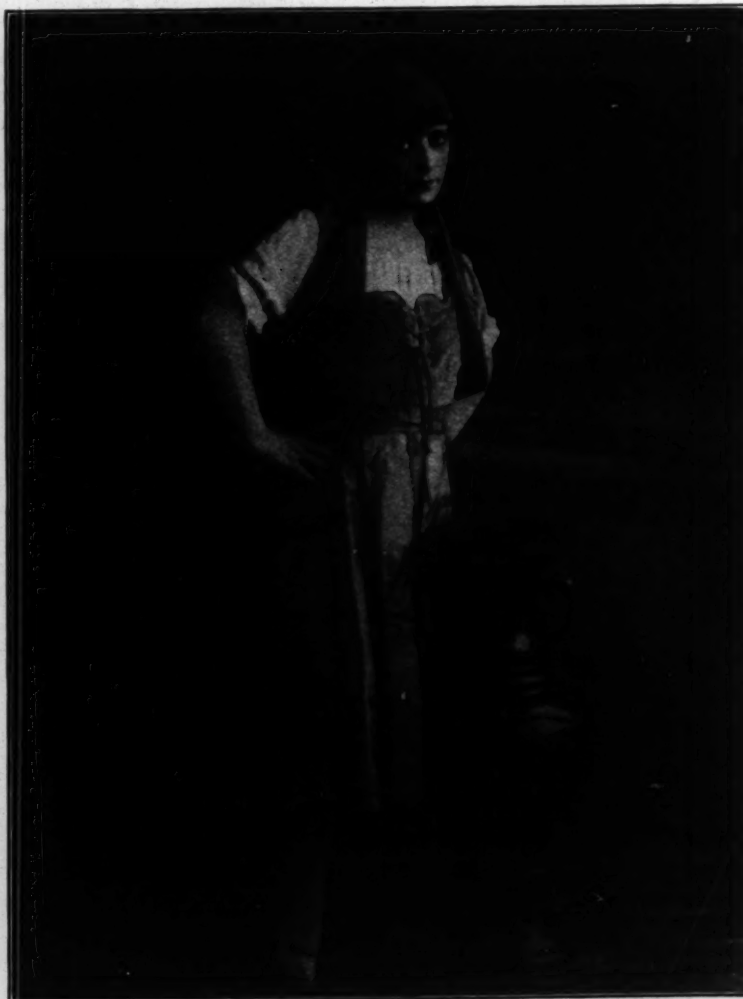
Charles Harrison, of Harrison and Dakin, has filed complaint against Jack Joyce, the monopedic dancer, in which he claims that Joyce is infringing on his material in doing the bit consisting of talking to the audience, and asking an old lady to come up on the stage and dance with him.

Katherine McLaughlin has complained that she was discharged from the Max Ford Revue without the customary notice.

BROWN ACT ON LOEW TIME

George N. Brown, the champion walker who appears in "Pedestrianism" on the big time, has produced another walking act called "Brown's Walking School," which has been booked over the Loew Circuit. "Brown's Walking School" is headed by Billy Weston, the champion Boy Scout walker, who formerly appeared with Brown in "Pedestrianism." Two girls assist Weston in the act.

Ora Carew, motion picture actress, was married last week to John S. Howard, a wealthy manufacturer of Haverhill, Mass., the ceremony being performed in Los Angeles.



BELLE BAKER
"THE INCOMPARABLE"

for whom December 25th is a double holiday, being the second anniversary of God's gift to her, of HERBERT J. ABRAHAM, her son, who joins her in wishing the whole world a very Merry Christmas and a Happy New Year.

FOSTER AND RAY

Theatre—Proctor's 23rd St.
Style—Songs and Talk.
Time—Thirteen minutes.
Setting—In "one."

This team is reviving an act that was done by Wilbur Mack and Nella Walker over the big time ten years ago. Even at that time it was the personalities of the players that carried rather than the material. Instead of utilizing an outdoor drop and the park bench, Foster and Ray have set it in a hotel lobby.

The new delineators suffer greatly in comparison to the originators. The man has neither the finish nor delivery of Mack, nor has the woman that spontaneous laugh of Miss Walker which was an especial feature of this act on its previous showing.

Despite these handicaps the offering may do well in the small time houses if for no other reason than it is a plane higher than the usual clap-trap stuff the majority of two acts are getting by with on the family time.

The man has two songs, a topical number called "It's a Grand Old World" and "It Must Be Wonderful." The woman harmonizes on the second chorus of the latter. At the showing the writer witnessed, the act omitted the punch line and therefore seemed to lack a logical finish.

In the Mack and Walker interpretation the flirtation idea was sustained throughout. The woman had admitted early in the act that she was waiting for somebody. The man tried to find out who it was. She stalled him and at the very finish he revived the question.

"Do you really want to know?" she asks. He retorts "Of course."

"My husband," she replies, walking off and leaving the masher flabbergasted. This always brought a wow.

This bit is omitted from the Foster and Ray interpretation, they merely walking off at the end of the song and jeopardizing whatever possibilities they might have for a hand. E. J. B.

J C. MACK & CO.

Theatre—Fifth Avenue.
Style—Revue.
Time—Twenty-five minutes.
Setting—Special.

Mack is known hereabouts as a delineator of feminine roles. He has done his present type in another vaudeville act. The new frame is a nursery rhyme revue. "Mother Goose," in which he is assisted by four girls and a male comic. The girls represent characters of the children's story books, such as Red Riding Hood, Jack Horner, Tommy Tucker, with the man doing Simple Simon.

The set shows a patch in the country, with the family living in a giant shoe. A song, "The Woman Who Lived in the Shoe" brings on the choristers. Mack comes on later, depicting the lean, over-worked female, who has presumably struggled to raise the brood. The character is well drawn and further enhanced by a finished portrayal. Mack handles the comedy of the piece, with the other chap and girls being featured in the song and dance numbers.

Although entertaining and novel, the piece could stand a little trimming. When this has been effected the offering will undoubtedly hold its own on any bill. E. J. B.

ZENA, MOLL AND CARL

Theatre—Hamilton.
Style—Casting.
Time—Six minutes.
Setting—Full stage.

These three men do a very short routine of stunts on the horizontal bars and trampoline, but do sufficient work in six minutes to bring them as much results as ten minutes would. While there are other casting acts in vaudeville which do more sensational work, the number of those isn't very large, and this one can be added to the list of casting acts which can make a good opening or closing act for any bill. G. J. H.

NEW ACTS

FRANK DIXON

Theatre—Proctor's 58th Street.
Style—Skit.
Time—Fourteen minutes.
Setting—Special in two.

The program credits Paul Gerard Smith with the authorship of this act entitled "Lonesome Manor," and we credit him with having turned out one of the finest pieces of material produced in vaudeville for some time.

The story deals with two characters, played by Frank Dixon and Marguerite Murphy, both of whom have sufficient interests in Kokomo, Indiana, to seek a Kokomo newspaper at an "out of town" newspaper stand, the girl having hailed from that town and the man having a sweetheart who is there with a show. The man plays a down and out sport whose penchant for slow horses and fast women has left him with a pawn ticket where his watch ought to be, lots of optimism and a thin dime which he invests in the sought for journal. The girl plays the part of a small town girl whose ideas have become too big for her surroundings and consequently sought her desires in New York. They meet at the news stand after the man has purchased the last paper with his last dime and after ascertaining the girl's circumstances he gives it to her. The ensuing dialogue, punctuated with a lot of bright lines and good philosophy, reveals that both are pledged to someone else, and that their prospective better halves are now in Kokomo. While reading the paper they learn that their flames have double-crossed them so they decide to do some double-crossing themselves. Another character the newsboy, not billed, comes to the rescue with some coin of the realm to start their journey on the sea of matrimony. At a timely place in the act the man and woman do a very appropriate medley of old popular songs that fit nicely.

The illumination of the drop, which is a very good replica of Times Sq. with a close-up of the back of the Times

Building with a practical newspaper stand, gives the act a strong and novel finish.

The playlet is well cast and played. There is no doubt about the fact that the act will find a spot on the better bills and will find a hearty welcome there. R. O.

YATES AND CARSON

Theatre—Jefferson.
Style—Comedy.
Time—Twelve minutes.
Setting—In "one."

The man opened with a song and some patter about not caring about the girls anymore, when his buxom partner passed by and he decided to change his mind. The talk that followed, the man playing straight most of the time, gathered a few laughs, the various gags being of every description and origin. A few could be eliminated for material of better taste.

After another song by the man, the girl came on again in another gown, extremely low cut, and more comedy followed until the closing song. With the disappearance of the man's nervousness and the woman's apparent amateurishness, some of the undesirable gags weeded out and better ones substituted, the act makes a fair comedy turn for the three-a-day houses. M. H. S.

Billy Reagan and Cecile Ely are breaking in a new two act for the pop houses.

Stanley Howlett and Charles Francis have been added to the cast of the Theatre Guild's next production, "The Tidings Brought To Mary."

Consuelo Flowerton, who has appeared in the chorus of several musical comedies, will make her debut as a principal in the forthcoming production of "Lola In Love."



Rosetta—DUNCAN SISTERS—Vivian

'S nice to send lots of Christmas cards,
'S good to spread New Year's cheer,
'S because to reach all our friends is hard,
'S why we say it here.

HOLIDAY GREETINGS!
" 'S THAT ALL RIGHT?"

"50 MILES FROM B'WAY"

Theatre—Jefferson.
Style—Musical comedy playlet.
Time—Thirty-three minutes.
Setting—In "one" and full stage (special).

The act is being done by Harry B. Watson and others who were seen in the "Rubeville" hick comedy turn, and is somewhat on the same style, but much more elaborate, with variety added to the entertainment by a sister team as well as an excellent ingenue and juvenile.

In "one," the boy and girl meet suddenly, not having seen each other since they left the old home town, and in talk and song they bring back old memories. She is a dancer and hopes to have a great career as an "actress." As they sing, the drop goes up and a huge three-leaved slate is revealed. Against the black background of the red-bordered slate white strips draw the outline of a house, a horse and carriage and schoolhouse, all three having openings in the drop for different characters to poke their heads through, etc. After the song, followed by a dance, the act goes to full stage.

The place is the village hangout, in front of the general store, which has steps and porch, etc., with the pump on one side and other carefully worked out details in evidence. Five characters are discovered around the store front, two of them playing the violin and banjo. The owner of the store is the father of a boy who ran away and another rube, Hiram by name, is the father of a girl who ran away. Throughout the rest of the act until they made up at the close, both these characters did some unusual comedy, the storekeeper being the comic and Hiram playing more or less straight. A dozen near fights and funny poses, wise-cracks and good-natured joshing gathered numerous bell laughs throughout the performance. Their children is one of the reasons for scrapping. Local color is not lacking in all of the stuff done, even to the extent of a real honest-to-goodness hound.

The son of Hiram arrived in the village square first and announces that Mary was coming, and she came soon afterward in company with a sister team wearing rompers. In time Mary did at least one of her city dances for the hicks, clad in a gorgeous costume, what there was of it. This was followed by a burlesque dance by the comic. The village musicians joined in and the sister team did a dance with the two men principals and others.

About this time in the proceedings the two enemies made up and celebrated by having the boys bring out the brass band, a quintette that did well. This was preceded by a solo on the bass horn by Hiram. In further celebration of the hatchet being buried the life and drum corps was called out in novelty style. The entire company lined up with drums ranging on the extreme left from a small snare drum to a four-foot bass drum operated by the comedian. They worked up a finale that sounded like the fourth day of an African negro spiritual, sending the act over for a solid hit.

The cast was always there, the principals doing unusually well, especially the two men who did the comedy and the girl, who danced and sung with true musical comedy style. M. H. S.

KENNEDY AND KRAMER

Theatre—Hamilton.
Style—Tap-dancing.
Time—Eight minutes.
Setting—In one.

A man and woman, using a mat for three routines of tap dances, and who also do one song for the opening of their act, all this composing their entire offering. The dances consist of a solo by each of the two, and a double number for the finish. They do some remarkable work in the tap line and, despite the shortness of their act, scored a big hit at this house when reviewed. They'll do nicely for the better small time houses at present, but with more meat to their offering might be able to hit for the bigger houses in the number two spot. G. J. H.

VAUDEVILLE

EIGHTY-FIRST STREET

A Yuletide spirit permeates the atmosphere here this week. Manager Lewis has outdone himself in providing an attractive and effective lobby display that is carried from the foyer right into the very auditorium of the theatre. Two giant Christmas trees are strung horizontally on both sides of the marquee, which is illuminated with hundreds of vari-colored lights that are a pleasant spectacle to view as you pass up and down Broadway. Holly, laurel wreaths and other holiday flora is very much in evidence throughout the theatre.

As to the bill, it's really one of the best of the season. Six quality acts of vaudeville divide honors with the screen play, "Pride of Palomar," rounding out a wealth of entertainment that includes every branch of artistry known to the theatre world.

Frank Farnum, the loose-limbed youth who jazzed his way to Broadway success in record time, is the bright particular star of the bill. He has grouped around him a coterie of singers, dancers and a female orchestra that render valuable assistance in getting his production act, "Everybody Step," over for a wow. At the opening Shirley Dahl, a cute little trick, peers through the curtain and lyrically prologues an introduction explaining the why and wherefore of Farnum and his associates. The act goes to full stage, disclosing Paul Specht's Syncopators, who render a brief introduction to bring Farnum and Christine Marson on for a tough dance that proved a comedy classic. Although having the basic features of the "Kitchen Stove Rag," previously done by Frisco and Loretta McDermott, Farnum has seen greater opportunities for laughs and has injected a wealth of original stuff. From a make-up standpoint their delineations of the Bowery pals are classics of characterization.

Miss Dahl returns in a cute costume for a snappy jazz dance, showing something new in acrobatic stuff. Warren Jackson and Eddie O'Rourke, two boys with good voices and a rare sense for harmony, are nicely sandwiched in for "Carolina," with the delightful Christine returning for one of the fastest jazz dances we've ever glimpsed. The band does credit in a lively selection, with Farnum following with the jazz routine that made him a Broadway favorite. Jackson and O'Rourke come back for "Coal Black Mammy," with Farnum and the girls coming on for a whirlwind finish. The act wowed them for a goal and there was no let up in the vociferous applause until Farnum stepped before the curtain in acknowledgement of the ovation and offered thanks for himself and his associates.

Harry J. Conley and Naomi Ray also scored a comedy hit in "Rice and Old Shoes." It's a pleasant yarn of a wise-cracking hick who went to town for an engagement ring, but came back with a motorcycle, believing the latter more serviceable. The girl is peeved at first, but later relents and agrees that it will come in handy for the honeymoon. The piece is interspersed with comedy and songs that get over to good results at the hands of these finished performers.

Bender and Armstrong open with nut comedy and wind up with acrobatics, utilizing a clever toe catch for a thrill finish.

Ernest R. Ball, the popular song writer, scored as usual in a pianologue that featured past and present song successes. He opened with "For the Sake of Aunt Lang Syne" and by way of showing that no hard feelings exist between rival tunesters, he sang Harry Von Tilzer's "It's Raining." He wound up with a medley of old favorites, ranging from his first to his last song.

Smythe and James added to the comedy department in a series of clowning and songs. The straight man handled several numbers which were parodied by the comic.

The Castillians opened the show in a series of poses that proved a worthy and artistic feature for the bill. E. J. B.

VAUDEVILLE REVIEWS

PALACE

No strangers on the bill, but a few well-known favorites held up the show wonderfully well. Elsie Janis and the Mosconis scored their accustomed hits with offerings of class, while Trixie Friganza proved a surprise. The novelty of Mr. Hymack's act also was productive of considerable applause.

Mme. Bradna in "The Circus Beautiful" opened the first half with the usual pony, other animals, and bird exhibition of intelligence.

The second spot held a pair of good song pluggers in Bert Rule and John O'Brien, who put their songs across, such as they were. Most of the routine was ordinary, one or two numbers being in the act for over a year. What helps considerably is the Irish bit toward the close.

In his offering, "At Bogey Villa," Mr. Hymack has a combination of magic and lightning changes that are attributed to the "bogey" by Hymack in his monologue. Said invisible thing being located in the home of one whom Hymack is visiting, etc. Much more pleasing would be a different line of talk than the cockney English used by Hymack.

"The Bing Boys," John Miller and Jas. Mack, shot their usual assortment of comedy, singing and dancing, a little slow here and there, but going over good, nevertheless. The comedy is sustained for the most part and the funny make-up helps, also.

Fradkin, violinist-concert master, and Miss Jean Tell, lyric soprano, gave an artistic musical and singing performance of the kind that is capable of going over stronger than it did, if it were aided with a little more showmanship. As a violin virtuoso, Fradkin pleases; Miss Tell makes a superb appearance, has unusually clear diction, though on the whole has some room for improvement in her performance, including nervousness. Leo Russotto assisted at the piano.

The inimitable Elsie Janis closed the first half with a series of typical Janis bits, each succeeding one hitting harder than its predecessor. Most of her stuff was new, the "Moonlight" song being done as Ethel Barrymore might sing it when she plays Juliet; as Sarah Bernhardt and Fannie Brice might sing it, and a brand new one, that of Will Rogers, scored an instantaneous hit. For encores she did Sam Bernard as a traffic cop and closed with Lenore Ulric saying "thanks." Miss Janis does not satisfy herself with just an imitation of an obvious movement done by the one she imitates, but catches everything, from the flash of an eye to the toss of the head and such characteristic touches that her subject affects.

Melissa Ten Eyck and Max Weily, with Max Dolin and Milan Smolin, opened the second half with an artistic and beautiful dance offering, the intervals of which were filled by good music. "The Artist and His Model," a solo, and their new creation, the "Pirate," were done by the dancers. Both the pianist and violinist rendered excellent solos.

Trixie Friganza in "My Little Bag of Trix" scored a triumphant hit, all things considered, knocking 'em dead with a clowning bit for an encore. Miss Friganza has added some pep and spice to her monologue and put it across in fine style.

The next to closing spot could not have held a better dance offering than Mosconi Brothers, with brother Willie and sister Verna, who exceeded expectations with a varied routine of original and difficult steps that have no competition in vaudeville. The show was stopped cold until Pa Mosconi came out for a bow. Jasche Gurewicz was the musical director.

Mlle. La Toy's Models closed the show with a pretty posing act which was attractively staged. M. H. S.

STATE-LAKE

(Chicago)

Happy Harrison's Circus opens the show here this week. The dogs, ponies and monkeys furnished enough comedy to give the bill a good start. Stan Stanley, with his comedy audience act, in which he is assisted by a girl and a man, kept up the tempo, and even speeded it up more.

Mme. Doree's Operalogue was artistic, entertaining and educational. It was well-staged and proved to be a musical treat for the audience.

Al Tucker could have stopped the show, had he so desired, after doing his single in which he uses a violin for good musical and comedy results.

The Four Camerons furnished part of the comedy for the show, being a family affair, featuring the son of the father of the act. This lad dances cleverly, is a good tumbler, and a trick bicycle rider. It is around this work that most of the act is framed, the rest of it consisting of kidding between the boy and his dad, a song on the part of his sister, who is a pretty decoration for the offering.

Seed and Austin were the hit of the show. Dave Seed's comedy and his dance work, with his trick collar and derby are good for a laugh any place and any time. Ralph Austin makes a great straight man, and also does some effective dance work.

The Eight Blue Devils closed the show with their whirlwind acrobatics and tumbling work that is seldom equaled for speed. Lew Dockstader and Harry Holman and Company are also on the bill this week, but out of the show which was reviewed. R. E. R.

PALACE

(Chicago)

There is a noticeable lack of comedy in the bill here for this week, although the various numbers are first class acts and in most instances without equal of their kind. Julian Eltinge headlines the bill, with "Stars of Yesterday" proving a big feature.

The Three McDonalds opened the bill with a cycling novelty, in which the spin of one of the young ladies was the special feature.

Spotted second, Nate Leipzig did his routine of card tricks, a line in which he is in a class by himself, and went over very nicely.

Tom Bryan and Lillian Broderick scored a big hit with their song and dance offering. The act is staged and routinized very effectively, and the personal charm of Miss Broderick contributed largely to the success of the act. James H. Cullen gave the comedy to the first half of the show and did it very capably.

"The Stars of Yesterday" closed the first half, and went over with a bang. The old-timers all appeared to big advantage, Corinne and Barney Fagan being given special appreciation.

Ed Flanagan and Alex Morrison appeared in a comedy offering on golf which is of distinct value to a high class bill.

Julian Eltinge is better than ever, and his various characters registered strongly. The Hanaka Trio closed the show with a magic offering. R. E. R.

NAT D. AYER SCORES HIT

LONDON, Dec. 18.—Nat D. Ayer, the American songwriter, opened at the Victoria Palace, where he is scoring a big hit with a singing and piano offering, consisting of his own numbers, old and new. His rendition of a character study, which he calls "Shuffling Along," is the hit of his act.

BROADWAY

Forris and West opened the bill with a neat and difficult hand-balancing act. After a shot is heard off-stage the curtain goes up and a man is discovered lying as if dead. His partner comes in and picks him up, and after that they go from one fine trick into another and score all the way. The work shows polish.

Cooper and Ricardo followed with a comedy turn. The girl plays a burlesque traffic officer and handles the comedy with a Hebrew dialect, the man playing straight. Most of the talk is about losing her horse, and the two manage to get a good many laughs out of this. The man has a good voice and so has the girl when she cares to use it, but she does not let her ability to sing interfere with her comedy. They finish with a musical bit, the man playing a little toy horn and the girl the uke, taking the breaks by singing off key. The act went well and deserved the applause.

The Dancing McDonalds gave three numbers, with one costume change by the girl. The two are clever dancers and manage to get across nicely. They open with a fast number, then return for a waltz. They close with a whirlwind that is among the best and get a great hand on the finish. The waltz slows up the act a little, but is graceful and well executed.

Next came Jimmy Lucas, assisted by Francine. This act is a riot from start to finish, and Lucas works as hard as any comic on the stage. He has a lot of good material and puts it over in fine shape. He is a nut comic of the first order and is one of the few comedians on the stage who can talk Hebrew without making it obnoxious. He has a bit in which he and Francine do the "Sheik" as it would be done in a Jewish theatre, stopping at the end of each line to interpret what has been said. Of course, what he says in English is anything but what was said in Jewish, and the result is a big laugh from those in the house who understand the language, and even from those who don't. Another good bit is when he goes down into the aisle and slides up and down, telling the bunch that that's what his mother used to give him hell for when he was a kid. Francine is pretty and gives him a lot of help. The act is a wow.

Bert Levy, with his patent apparatus, demonstrated, as he usually does, how an act of this kind can be made thoroughly enjoyable. His whistling is pleasing and his drawings are really good, the audience enjoying the fact that they can see everything he does. He closes the act with a picture of Wilson and a written line saying, "He gave us the best he had." The act takes.

Donovan and Lee had their theatre baggage held up by a snowstorm up-state and announcement was made to that effect. They worked in their street clothes, however, and there was no reason to suppose that they couldn't do that all the time, for the house was theirs. Miss Lee is a graceful dancer and a sweet singer, and Donovan certainly does know how to put over an Irish joke. He handles the brogue naturally. Why shouldn't he? They finish with the "Skinny ma rinky, dinky" song done as a duet, and it goes great for them.

Harry Stoddard and his Shanley orchestra, playing a return engagement, was the feature of the show. They open with "Say It While Dancing," follow with the meditation from "Thais," and then "Homesick," with the saxophone singing a chorus. This is followed by the feature number, "The Streets of New York," and for encores there are "Three o'Clock in the Morning," "Kalua" and the "12th Street Rag," in which Stoddard, at the piano, has a chance to show his wares. The act is finely staged and is something just a little different from other orchestra acts. Needless to say, it was the hit of the bill. Any more praise would be "painting the lily."

Two acts, "At the Automat" and "Will Mahoney," did not appear on the bill at this show. C. C.

MELODY LANE

CHAMBER OF COM. STIMULATES MUSIC INTEREST, BOOSTS SALES

**Fifty Lines of Endeavor for Advancement of Music Included in
Organization's Activities—Every Town in
the Country Covered.**

The Music Industries Chamber of Commerce, in the summary of its activities during the past year reveals itself as the most potential and dynamic factor in the country for the creation of sheet music sales and encouragement of musical study by young folks, thereby bringing up a generation of future music buyers—all of which reacts with great benefit to the average sheet music publisher.

No less than fifty lines of endeavor were included in the activities of the organization "for the advancement of music and the development and protection of the music industry." Various departments and affiliated organizations of the Chamber of Commerce assisted in the work, such as the National Bureau for the Advancement of Music, under the direction of C. M. Tremaine, and the Better Business Bureau, in charge of C. L. Dennis. The former organization is not self-supporting but is looked after by the Music Industries Chamber of Commerce.

Practically every town and city in the country was reached with some sort of an idea for the encouragement of music in one form or another, with the result that sheet music sales could not help but increase. Included in these activities were: "Continuous campaign to induce newspapers to run popular music articles and inaugurate weekly music pages appealing to the average reader as distinguished from the musically educated.

"Promotion of Music Week on a city-wide basis in cities and towns. Over 60 held up to December 1, 1921, the observance becoming an annual event.

"Promotion of Music Memory Contests on city-wide basis, 231 being held up to December 1, 1921, the contest becoming an annual event. (There not only develop a desire and appreciation for music but result immediately in a demand for records and rolls.)

"Co-operation with 'movies' in production of musical events of broad public appeal.

"Constant work at Washington to promote good and prevent inimical legislation.

"Compilation and distribution to the trade of advertising and selling helps.

DUNCAN SISTERS' SONG PLACED

The Duncan Sisters are the composers of a new song, entitled "Somebody" which has been accepted for publication by the B. A. Publishing Company. While viewing the Duncan Sisters' vaudeville act at the Capitol Theatre, Union Hill, last week, Harry Hanbury, who has lately been appointed general manager of the B. A. Co. heard the song and immediately started negotiations to have the B. A. publish it. The Duncan Sisters have written many songs but usually restrict them for their own use.

At the Palace this week the Duncan Sisters are using "Sunny Jim" the plug number of the B. A. which for a time was known as the "mystery song" along Broadway because no one knew who the publisher was although it was heard in many cafes.

ROSE FISCHER IN NEW PLACE

Rose Fischer, formerly for several years with the Broadway Music Corporation, is now connected in the professional department of Sherman, Clay & Company, at the New York office.

"Constant campaign in every direction, and upon every opportunity, against the idea that music is a luxury.

"Prepared four co-operative music advertising campaigns and quantities of miscellaneous advertising and selling helps which have been used by the trade extensively both directly and as a valuable source of suggestion."

The outstanding development of the Better Business Bureau was the drive on "fake" music publishers and song-swindlers. Thousands of amateur song-writers were rescued from the greedy claws of fake publishers with the result that many thousands of dollars were saved by the writers. A special committee took this work up with the aid of the Better Business Bureau, which formulated a productive plan.

Other lines of activity were followed by the Music Industries Chamber of Commerce, most of the work continuing, for the good of the music industry in general, and bringing beneficial results to all engaged.

SUES GALLAGHER AND SHEAN

Bryan Fitzgerald, known professionally as Brian Foy, has filed suit for \$25,000, in the Supreme Court against Edward Gallagher and Al Shean, of the "Ziegfeld Follies." Foy claims he is entitled to that amount as his share of the royalties of the "Mister Gallagher and Mr. Shean" song, which propelled the comedians to sensational success, practically over night. The amount is said to cover a third interest in all royalties derived to date from sheet music sales, records and mechanical rights to the song, which he wrote.

Foy first arranged with Gallagher and Shean, according to his attorneys, O'Brien, Malevinsky and Driscoll, that they should use the song only on the stage. When the question of publication and records came up, Foy asserted, a new agreement was made whereby he would receive one-third of the receipts. He estimates the song has brought in \$75,000 royalties from its publication and from records.

INCREASE PROFESSIONAL SPACE

The professional department space of Waterson, Berlin & Snyder, Inc., was greatly enlarged last week by alterations that removed one partition and another put up that provided an additional piano room.

The new arrangements which were put into effect gives much more room to acts waiting for a piano player, etc., and instead of waiting around in and out of the hall, artists may now have a comfortable seat.

INFRINGEMENT SUITS PENDING

The thirty infringement suits referred to Special Master Douglass by Federal Judge Thompson of the United States District Court which were heard by Douglass in the rooms of the American Society of Composers, Authors and Publishers on Thursday, are still pending in Philadelphia, where additional testimony will be taken to prove the infringements of the movie houses who are the defendants.

At the proceedings held by Douglass at the society's rooms, various music publishers and song writers gave proof of the originality of the melody and offered proof of the copyright, etc., of the compositions infringed upon.

MILLS HAS BIG PIANO LIST

With the addition of new piano solos by well-known composers and pianists, Jack Mills, Inc., now have a catalogue of sixty-four piano solos of a distinctive type.

The new additions to the catalogue include solos by Henry W. Ross, formerly pianist to the Prince of Wales, whom he accompanied on his trip around the world, two of the pieces, being "Tickles" and "Foolin' Around." Other new ones are "Uncle Sammy at the Piano," by Clarence Gaskill, and "Bitter Sweets," by Arthur Schutt.

ROBBINS IS ORCHESTRA MANAGER

Jack Robbins of Richmond-Robbins, Inc., is in personal charge of the band and orchestra department again for the first time in two years, and through his efforts succeeded in placing his numbers in the books of several of the big orchestras. Robbins was general manager of the organization since Maurice Richmond severed his active connection with the house some time ago, but has given over this end of the business to Harry Engel, who is also looking after the mechanical department.

SNYDER SONGS BY RADIO

The Jack Snyder songs were broadcast by radio from station "KWH," at Los Angeles, Cal., last week, during the stay of Jack Harris, general manager of Jack Snyder, Inc., who is exploiting the Snyder publications. He is making an auto trip from coast to coast and is expected in New York shortly. The "November Rose" and "In Maytime" sales have shown a decided increase in all points visited during the trip.

NEW MUSIC FIRM STARTS

Al Beilin and Willie Horowitz have opened offices at 225 West Forty-sixth street, occupying the quarters formerly used by the B. D. Nice Music Company.

They are embarking in a general music publishing business under the name of Beilin and Horowitz Music Company, and expect to announce their first songs shortly. Both were formerly with the Broadway Music Corporation for several years.

BOB HARDING WITH JACK MILLS

Bob Harding, formerly assistant to Leo Lewin at Waterson, Berlin & Snyder, Inc., is now head of the band and orchestra department of Jack Mills, Inc.

The professional department of the Mills organization has been enlarged, so the staff is double that of a year ago. The latest to join the staff is Milton Feiber, formerly of the vaudeville team of Jess and Milt Feiber.

DAVIS WITH TRIANGLE

The Triangle Music Company have added another sales representative to its staff in the person of Frank Davis, who will have the state of New York included in his territory. Davis was formerly with A. J. Stasny Music Company.

WOOD WITH SHERMAN, CLAY & CO.

SAN FRANCISCO, Dec. 11.—Louis E. Wood has been added to the professional department staff of Sherman, Clay & Co.



EDWARD MILLER

offering a selection of semi-classical songs.
CARL HALBERT, accompanist

Merry Christmas
and a
Happy New Year

TO THE ENTIRE
THEATRICAL
PROFESSION



GEORGE M. COHAN



Founded in 1853 by Frank Queen
Published by the

CLIPPER CORPORATION
Orland W. Vaughan... President and Secretary
Frederick C. Muller... Treasurer
1658 Broadway, New York
Telephone Circle 9112-9113
WALTER VAUGHAN, EDITOR

NEW YORK, DECEMBER 20, 1922

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY
Forms close on Monday at 5 P. M.

SUBSCRIPTION

One year in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, post paid on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Suite 626, State Lake Bldg.
Phone Dearborn 1776
ROBERT D. BONTEL, MANAGER
San Francisco Office—Suite 621, Gillette Bldg.,
830 Market St.
Phone Kearny 621
RUBE COHEN, Manager.

Address all Communications to
THE NEW YORK CLIPPER
Room 307
1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Cotch, 123 Pitt Street, Sydney, N. S. W., Australia.

THE ACTOR—EVERYBODY'S SANTA CLAUS

The spirit of Yuletide is closing in upon us. The season of Christmas, when peace and good-will reigns on all sides, is but a few days off. Folks in other walks of life are planning to trim that tree for the kiddies, bulge stockings to their final elasticity with all sorts of goodies. Gifts will be exchanged from Coast to Coast. Folks who have harbored dislikes for three hundred and sixty-four days will bury the hatchet to wish each other well. The resonant tone of happiness and good cheer will echo throughout the world.

When the applause is resounding the actor may well take his bow in acknowledgement of the "bit" he has contributed in making the world a better and happier place to live in. Has he not been a symbolic Pollyanna who has spread his glad propaganda to millions?

Penetrating his clown antics there is also the human side to the mime. In some far off town he has a family and kiddies of his own. To be within the family circle on this day would undoubtedly be "Seventh Heaven" for him. Yet he sacrifices this, reluctantly, yet willingly, to add to the cheer of his public on this festive occasion. And back home they understand. Destiny is a cruel task master and there is his public to serve.

He gives freely of his time and talents for the countless number of benefits that will bring Christmas cheer to orphans and children of the ghetto, whose impoverished parents cannot supply the trimmings that make Christmas count. Were it not for his generosity these kids could not differentiate Christmas from any other day of their drab existence.

The actor is the greatest aide Santa Claus has. He sustains the illusion for both children and grown-ups. For the former he toils laboriously and tirelessly to provide the wherewithal for toys and other goodies, while for the latter he lifts them out of their every-day existence into a realm of fantasy that, if even only momentary, provides temporary relaxation and transforms many a frown into a broad smile.

He never fails when called upon to help.

Merry Christmas to the trooper. Long may he reign and may he reap the fruits of continued success, health, wealth and prosperity for the remaining years of his career. And when the final curtain falls for him, may there be written an epitaph, "He was an actor—and a man. He made the world a better place to live in."



JOE NIEMEYER

as Wolf Head
in THE O'BRIEN GIRL

Now with George M. Cohan's "Little Nellie Kelly" at the Liberty Theatre, New York.

"STEVE"

By William Jerome

Since Father Adam first met Mother Eve, There hasn't been another guy like "Steve." A human pal and 18 karat friend, Who's with you in success or at the end.

Though not a player—he can play a part. A part that needs red blood and lots of heart, Besides an arm there's kindness up his sleeve, God made a man the day that he made Steve.

Steve always has a yarn or two to spin And when he starts, the wise ones—listen in. He never made a fellow being grieve And if he did "I'm sure it wasn't Steve."

Cheer up, don't run away—I've got you, Steve, Within our hearts in gold your name we'll weave, Don't blush, you know me, Steve—I don't deceive, They love you in the Land of Make Believe.

MANY MOURN "NIGGER MIKE"

Many people in the theatrical and allied trades mourned the passing of "Nigger Mike" Sauter who died last week, and best known as the proprietor of the Pell Street resort from which several "singing waiters" graduated to be well known artists.

Among those who composed "Nigger Mike's" old staff are: Irving Berlin, Al Piantadosi, Harry Cooper, Max Rogers, Andrew Mack, Joe Bernstein, Murray Kissen and others. The song "My Mariutch" which became very popular was not only written in Mike's place but practically published there.

Many well known theatrical people attended the funeral.

SAMUELS BOOKING ORCHESTRAS

David Samuels, for many years general musical director for the Shubert and Brady theatres, in association with his brother, Sumia Samuels, is devoting his time at present to the Samuels' Musical Bureau, booking orchestras in restaurants, cafes, clubs and as vaudeville attractions.

They have also opened a special department for producing acts for the better class motion picture houses in New York and out of town, supplying both American and foreign talent.

Three of Samuels' orchestras appeared at the Benefit and Dance of the Israel Orphan Asylum and on New Year's Eve a Samuels' band of fifteen pieces will furnish the music for the dance of the Garmet Center Capitol Club.

ULLIE AKERSTROM WRITING

Ullie Akerstrom has been out of the theatrical eye for several seasons, but recently has sent out a number of plays over the various stock circuits that have much more than "made good." Her latest work is a dramatization of one of the stories of a famous magazine writer. The play, it is expected, will soon be seen in this city.



The Pint Size Author Comedian

JOE LAURIE, JR.

who is presenting

"FAMILYOLOGY"

On the Keith Circuit

Wishes everyone what they need most for Christmas.

"Sister Annie" ... "Sez" ... "Me Too."

TWENTY-FIVE YEARS AGO

George Holland was with the "First Born" Co.

Friedlander, Gottlob & Co. secured the Baldwin and California Theatres, San Francisco.

John C. Rice and Marie Dressler appeared in "Courtship Into Court."

Viola Allen, William Faversham and J. E. Dodson appeared in "Under the Red Robe."

Joe Welch was with Sam Scribner's Columbian Burlesquers.

Peter Rice was manager of Gilmor & Leonard's No. 2 "Hogan's Alley" Co.

Josie Flynn was with "A Bunch of Keys."

B. M. Garfield was manager of the Pelham's Co.

"The Horrible Murder," founded on the Guldensuppe crime, was produced at the Thalia Theatre, New York.

"The Highwayman" was produced by the Broadway Theatre Opera Co. with Joseph O'Mara, Hilda Clark, George O'Donnell, Jerome Sykes and Marion Chase among the cast.

Maurice Barrymore, Elita Proctor Otis, Una Abel and Maud Granger were with the "A Ward of France" Co. at Wallack's Theatre, New York.

Howley, Haviland and Dresser published "On the Banks of the Wabash Far Away."



PATSY GILSON

My first season in burlesque, Christmas Greetings to all! This also goes for all my friends in Texas and on the Pacific Coast.

Season's Greetings

FROM THE

CHICAGO OFFICE

B. F. KEITH

Vaudeville Exchange

(Agency)

B. F. KEITH
EDWARD F. ALBEE

FOUNDERS

A. PAUL KEITH
F. F. PROCTOR

STATE-LAKE BUILDING - CHICAGO, ILL.

C. S. HUMPHREY, Manager

LAY OFF WEEKS ON MUTUAL ENDED

OPEN TIME CLOSED

Commencing with Christmas week there will be no more lay-off weeks on the Mutual Burlesque Circuit, the week after Newark and the week after Baltimore having been filled in.

The Park, Bridgeport, opens that week with Tom Sullivan's "Monte Carlo Girls." This house will play a full week. R. G. Elliano will be the manager of the Park. The shows will go from Newark to Bridgeport and then to Wilkes-Barre. The big railroad jump is necessary in order to avoid a repeat of the shows.

The Duquesne, Pittsburgh, will open the same day. This house was on the circuit the first of the season and played the shows in tab form. They will play there now as straight burlesque shows. The Duquesne will open with the "Band Box Revue" and Jake Leiberman will manage the house.

Pittsburgh will be after Cleveland. The shows go from Baltimore to the New Empire, Cleveland, and then to Pittsburgh, from there to Cincinnati.

Arrangements will be completed this week for two more houses in New England. These houses will open about New Year's week, when two new shows will be placed on the circuit.

Jack Perry, the well-known stock burlesque producer, will be one of the censors of the Mutual Circuit. He will start on his new duties January 8th. The committee will then be he and Dan Dody.

It is expected that one of the houses on the circuit will be dropped in two weeks, as the arrangements the circuit has with the owners of the house is such that the circuit is losing money at present, and as there are so many other houses ready to go on the circuit it can easily be replaced.

AMERICAN FILES \$500,000 SUIT

A suit for \$500,000 damages was filed in the Supreme Court by the American Burlesque Association against the Columbia Amusement Company last week. The action was brought on the ground that since in or about the year 1921 the Columbia Company "conspired, connived, planned and schemed to destroy the business of the American Burlesque Association and its good will."

One of the main sources of the trouble between the two burlesque wheels that brought on the present suit was a disagreement between I. H. Herk and Sam Scribner. Herk was slated to go into the Columbia as Scribner's assistant in October, 1921, and actually took over the duties of the post, for one day only. Scribner informed the directors of the Columbia that he needed no assistant and Herk withdrew. This is only one of the indirect causes of the suit.

Another cause that helped to bring on the half-million dollar suit, according to the complaint filed by the American against the Columbia, was "that the defendants Hurtig and Warren H. Irons during the theatrical season of 1921-1922 failed and refused to permit burlesque shows controlled by them to appear at the theatre at which they were booked by plaintiff." This refers to the pulling out of the Haymarket, Chicago.

Organization of the Burlesque Booking Office and the booking of ex-American shows is also given as one of the causes of the action.

The Columbia is also blamed for the bankruptcy petition filed against the American. The complaint stating that on information and belief the plaintiff alleges that the defendants through influence and control over certain alleged creditors of the plaintiff caused to be filed against the plaintiff a petition in bankruptcy in the United States District Court.

In conclusion the complaint closes with the allegation that by reason of the plain-

tiff having been prevented from keeping its agreements and having been damaged through the interference of its booking schedule and the agreements in reference thereto, through the loss of profits in the carrying on of its business, damages to the sum of \$500,000 is asked.

SPEEDY CASTING

The Leslie Morosco office holds the record for speedy casting after the feat it accomplished last week.

Henry Duffy and A. Leslie Smith, who operate the President's Theatre, Washington, took over the Academy of Music, Baltimore, last week. They wired the Morosco office to assemble a cast for another duplicate company of "Abie's Irish Rose." Duffy had phoned from Baltimore before boarding a train for New York. Upon his arrival here the same day the cast had been completed.

The new cast includes Annette Hoffman, Ethel Dwyer, Leon Frankel, Frank Woods, Joseph Webber and J. Monte Crane.

JEAN CARR INJURES ANKLE

Due to an accident to her ankle while playing at the Columbia, Miss Jean Carr did no dancing that week after Tuesday. She was unable to do her specialty until she played the Casino, Brooklyn. Miss Carr is with the "Knick Knacks."

CHAS. LANE CLOSING

PHILADELPHIA, Pa., Dec. 16.—Chas. I. Lane gave in his notice to close with the "Runaway Girls" at the Bijou, this city. He closed with the show tonight.

RUNWAY AT THE GAYETY

Manager Frank Abbott installed a big glass runway at the Gayety, Brooklyn, last week, for the chorus to work on in the future.

WHITEMAN SCORES IN PHILA.

PHILADELPHIA, Dec. 17.—Paul Whiteman and his Palais Royal Orchestra opened a three-day engagement tonight at the Walton Roof. His arrangements, which have traveled in advance of the dance orchestra maestro via the records, were warmly applauded and thoroughly enjoyed by the large audience that welcomed him tonight. His reception was little short of ovations. He rendered a series of concert numbers and later provided music for the dancers. The subdued Whiteman tempo will be every whit as popular with the Quaker City folk as it has been in New York.

READING THEATRE DARK

READING, Pa., Dec. 18.—There are no legitimate attractions playing here this week, and no signs of any for several weeks to come. The Orpheum Theatre is dark this week, and will open on Christmas Day with dramatic stock, the company to be known as The Orpheum Players. George Arvine is directing the organization, which will offer "East Is West" for its first program.

WELLS WRITING ENGLISH REVUE

Billy K. Wells has written the book and lyrics for the new Stoll-Robie Revue, which is to open at the Alhambra, London, January 22. Wells will attend the opening. They will call the revue "You'd Be Surprised," which Jean Bedini will stage and he is looking to it to be as big a success as "Chuckles" was in that city.

ELEANOR WILSON CLOSSES

Eleanor Wilson, prima donna of the Stone and Pillard Show, closes with that company at the Casino, Philadelphia, Saturday. Lillian Smalley will take her place.



JACK GIBSON

Wishing all A Merry Christmas and most Pleasant New Year! Still doing "STRAIGHT" and enjoying it with Harry Strouse's "TALK OF THE TOWN."

"JAZZ TIME REVUE" CLEAN AND BRIGHT SHOW AT THE STAR

A real good entertainment and one that is clean, is Vail and Manheim's "Jazz Time Revue" which was at the Star in Brooklyn last week. There is a lot of wholesome comedy that the comedians sell in good style. The production is good and the costumes worn by both the girls in the chorus and the lady principals are very pretty.

Charlie "Tramp" McNally is the feature and he was never better than he is in this show. He has cleaned up his make-up a bit since we saw him last season, using a lighter one. McNally is a good performer and a funny comedian. He takes a lot of bumps and is a dandy "hooper." He works in old misht clothes the first part of the show and changes to classy but loud suits for the last part.

Benny Moore, who broke his arm the week before while working at the Olympic, didn't do very much in the first part. He worked his scenes with his arm in a sling. Moore is doing a "wop" comedy part, without a comedy make-up. This is the first we have seen this young man in several years and his work shows much improvement than when we saw him last.

Nate Busby is doing black face comedy and was in a number of the scenes and bits. His portrayal of the darky is very good. He has the dialect down very well and his mannerisms are quite natural. Busby can sing and dance.

Jack Staib, an acrobatic dancing juvenile, is kept very busy in bits and in the numbers. He is a hard worker and gets his "stuff" over.

Jimmy Walters, a conscientious worker and a neat dresser, is the straight man. Walters works well with the comedians, keeping them on the jump all the time.

Shapely Viola Bohlen in the ingenue soubrette role is a very busy young lady. Miss Bohlen, who is also an attractive blonde, is seen to an advantage in her numbers and in many bits and scenes. Her speaking voice is good and she can surely put over a number. Her costumes create attention and in tights she is a feast to the eye.

Ethel Bartlett, a small and well formed dainty slip of a girl, is the soubrette. Miss Bartlett is an exceptionally graceful dancer and has a cute way of putting her numbers over. She has a wardrobe of pretty dresses that are very becoming to her. Jackie Addison, a tall and pleasing looking blonde, appears in two big scenes and does very well. She worked her parts up exceptionally well with the comedians.

Violet Kelly, who just joined the show, had little to do other than one scene and two numbers. Miss Kelly looked very pretty and did what she was called on to do all right. The "Sensation" bit was well taken care of by McNally, Moore, Walters and the Misses Bohlen, Bartlett and Kelly. Busby scored with his specialty in one, a singing and dancing act.

A very good comedy dramatic act was staged telling a story of a henpecked married man a wife of his friend, who were left alone in his apartment, drown their trouble in drink. McNally portrayed a "drunk" that reminded us a lot of Jim Barton in his "drunk" scene. Miss Addison also covered herself with glory in the drinking scene, working herself up to a fine state of intoxication. The scene proved a dandy comedy and was liked. Miss Bohlen and Walters also appeared.

The dancing scene of McNally and Staib went over big and the hoofing of each was greatly appreciated.

One of the best laughing scenes in the show was the boxing on skates, done by McNally and Busby. These boys were attached to wires and the stunts they went through kept the audience in an uproar. Walters and Staib assisted as seconds. They were also on roller skates. It is a corking good scene.

The "mind reading" bit with McNally as the "madame" and Moore working through the audience, was amusing and it pleased. Miss Bartlett also assisted.

Miss Bohlen won many encores with her Union Suit number in which she displayed a very pretty form in a union suit.

Moore and Walters did very nicely in their talking specialty in one.

Staib and Miss Bartlett in their dancing act more than made good. Their dancing easily won the house.

Miss Bohlen followed with a toe dancing specialty which was cleverly executed and her work was that of grace.

The "Jazz Time Revue" is a show that will please the patrons of the Mutual Circuit. It has plenty of comedy, dancing and pretty numbers.

SID.

JULIA DeCAMERON WITH GERARD

Julia DeCameron joined Barney Gerard's "Follies of the Day" in Rochester last week. Miss DeCameron was prima donna of this show last season, but went into vaudeville early this season. Her return to burlesque and the "Follies" show is a welcome.

GOOD OFFERS FOR BABETTE

Babette Kimball, who recently stepped in a principal role of "Folly Town," appearing in several scenes and doing a number, has done so well that offers have been made her for good parts next season by agents who have seen her work.

Burton Carr, with the Jack Reid Show, a Shubert unit, is featuring his latest number, "You Will Come Back to Me."

Merry Christmas

and

Happy New Year

to the

ENTIRE PROFESSION

from

An Admirer of the CLIPPER

"Dear Mr. Chesterfield"

By JERRY HOFFMAN

"Oh, Mr. Gallagher" is generally believed to be the most popular catch-line used now-a-days. On the streets, in dance halls, in theatres, any place one chances to stray, he can't help but hear, "Oh, Mr. Gallagher," yelled by some one, who thinks he's bound to get a laugh on the use of only those three words. But there's one place, where "Oh, Mr. Gallagher" doesn't mean a thing as far as pulling a laugh is concerned, unless it is followed up by an entire verse. That is in the National Vaudeville Artists, Inc., clubhouse. Here they have a catch-line of their own. To the layman, and to the outsider, it doesn't mean a thing, but to those who are "in the know," its bound to bring at least a grin, if it doesn't pull a big laugh. And this catch-line has but three words to it also.

"Dear Mr. Chesterfield."

What's funny about it? For surely, the dignified appearance of Henry Chesterfield, secretary of the National Vaudeville Artists organization, is anything but the cause for laughter.

But the members happen to know a little of the many trials and tribulations which Henry Chesterfield has to go through, with hundreds of letters received every day beginning with the innocent words, "Dear Mr. Chesterfield."

The phrase is anything but laugh-provoking to Mr. Chesterfield himself. It might carry some humor, were it not for the fact that "Dear Mr. Chesterfield," has among other things, the complaint department of the National Vaudeville Artists club under his direction. "Among other things," includes interviewing from twenty-five to fifty people a day personally, taking care of sick members, loans to needy ones, help for those artists who are about to work after a long lay-off and haven't the carfare to reach their first engagement, the charity fund, the insurance which goes to beneficiaries of deceased members, and the general direction of the policies of the N. V. A.

The complaint bureau of the organization is that branch which protects the material and acts of its members from infringement of any kind by other actors, either unscrupulously, or unintentionally. It is this department which, eventually, will keep all vaudeville shows free from repetition of the same things over and over again.

However, a great many artists have not taken the limits of this department into consideration, and have made a great deal of unnecessary work and worry by over-estimating its powers. Thus, "Dear Mr. Chesterfield," oftentimes is the beginning of a letter which ordinarily would be the cause of much laughter and merriment, were it not for the fact that the time consumed in reading that letter, seeing if anything can possibly be done about the complaint, and then pacifying the complaining member and satisfying him that the complaint bureau is powerless in the matter, could be used to much better advantage for something which would really benefit the members and the organization.

And the amount of such letters received, would dull anyone's sense of humor in regard to that particular matter. The following are reasons that "Dear Mr. Chesterfield" has become a catch-line in the N. V. A. club. Out of deference for the writers of the letters quoted, we'll not mention any names.

At the height of Frisco's popularity, a complaint was received from an actor, who requested "Dear Mr. Chesterfield," to restrain the jazz-dancer from wearing his derby tilted slightly over one eye. Regardless of the fact that Frisco wore his hat in that position on the street, and was a natural action with him, this performer insisted that "wearing a hat tilted over one eye" was a "piece of business original with me."

Another performer wrote to complain that while his act was playing Washing-

ton, he ate in a certain restaurant, and thought that he was terribly overcharged on his bill. "Why," he asked, "can't the N. V. A. get all the restaurants in the country to give a discount to actors on their food-checks?" This might almost sound reasonable, were it not for the fact that this actor asked that the N. V. A. complaint bureau write to this restaurant and get him a refund on the money he spent eating there.

Complaints about color schemes of settings, and cycloramas are another source of worry to the complaint committee. A great many artists cannot seem to be made to realize that the fact that a color scheme in one act is black and white, does not mean that any other act would be infringing in using a black and white setting with their act. It is only on the actual design of the setting, that infringements can be made.

A curious twist in justice occurred recently after one act had filed a complaint against another, stating that the defendant was using one of their gags. The defendants wrote back to the bureau, and filed a counter-claim, in which they stated that the plaintiff was infringing on the entire style of their act. On investigation, it was found that the defendants' claim was justified, and the act which brought the original complaint was compelled to change their entire act.

The belief that the N. V. A. can aid an actor in difficulties out of show business, while well-founded and true to a large

extent, is still, carried too far by many members. For instance, very recently, an actor wrote of a difficulty he was having with his tailor. He had ordered a suit of clothes to be made, and the tailor made them, but in doing so, made the lapels wrong. The tailor offered to make them over, and fix the suit right, without extra charge, but the actor fearing that he would make another mistake, demanded his money back. He sought the aid of the club to insist that the tailor return the money.

Not only with complaints, is extra worry brought to "Dear Mr. Chesterfield," but with seekers of information, and amateurs who are anxious to go on the stage. However, here, the letters are mainly for laughing purposes.

One chap, in a town out West, wrote to Mr. Chesterfield, stating that he had had quite a lot of experience on the stage in his home town, and the folks there know that he's got the goods. Now, he wants Mr. Chesterfield to send him a list of authors and song-writers, who compose such numbers as "Mr. Gallagher and Mr. Shean," and Lewis and Dody's "Hello, Hello, Hello." "Nothing else will do," he states, "I must have songs of this kind."

A letter from a girl announces that "I am twenty-two years old, and am very beautiful. At the age of thirteen, I appeared on the stage at school many times with great success, and I just know that I'll be a sensation if you would place me on the stage now." This is not a gag, but an actual letter.

Perhaps the prize bit of humor came with the seeker of information, who wanted to know the name of a sketch, "which is being done by two women and a man," this being all the clues given. Another woman thought that the members were filed according to types,

and sought a certain type for her act. Yet, with all this, the past few years have shown, in the complaint department, that actors are developing a better business sense than they had possessed previously. Considering that the National Vaudeville Artists has a membership of 15,000, these instances show but a very, very small minority of those who don't stop to think.

When the complaint bureau of the National Vaudeville Artists club was started, they received an average of 12,000 to 15,000 complaints in a year, and at that time, there were under 5,000 members. Now, with 15,000 members, the complaints have dwindled down to 2,000 a year. Which is certainly something of which to boast.

"LADY IN ERMINE" CLOSING

"The Lady in Ermine" will end its run at the Ambassador Theatre on Saturday night. The piece, which is considered as one of the best of the season's productions as far as the production standpoint is concerned, has not proved a winner for the Shuberts as far as box office results show.



IN MEMORIAM

JOSH H. HOLBROOK

LIFE MEMBER OF ACTORS' FUND
CHELSEA, MASS., LODGE OF ELKS

A loving husband and a staunch friend
In ever loving memory

CARRIE HOLBROOK
(Mile. Carrie)

ETHEL BARRYMORE THE FIRST

Ethel Barrymore will beat Jane Cowl in the race to show Broadway what the modern "Juliet" looks like. Miss Barrymore will open in the Arthur Hopkins production of "Romeo and Juliet" at the Longacre Theatre on Wednesday, December 27. Those who will support her in the play and the character they will assume are: McKay Morris as Romeo; Basil Sidney as Mercutio; Russ Whytal as Friar Laurence; Charlotte Granville as Nurse; Jerome Lawler as Benvolio; Kenneth Hunter as Tybalt; William Keighley as Paris; Barry Macollum as Peter; Barlow Borland as Samson; Frank Howson as Capulet; Albert Reed as Gregory; Edwin Brandt as Escalus; Howard Merling as Balthasar; Basil West as Montague; Lenore Chippendale as Capulet; and Alice John as Lady Montague.

The production was designed by Robert Edmund Jones and Arthur Hopkins is responsible for the staging.

STAGE EMPLOYEES BALL

The annual ball of the Theatrical Stage Employees of Brooklyn, Local No. 4, will be held this winter at Arcadia Hall, Brooklyn, on Tuesday evening, January 23.



JEAN CARR
OF CARNEY AND CARR
AND DOING NICELY. THANK YOU!

ERNIE YOUNG

PRESENTS

ROY BARGY

AND HIS

TRIANON ORCHESTRA

Engaged for one solid year at the Trianon, Chicago, the World's most beautiful Ballroom.

THE HIGHEST PAID ORCHESTRA IN AMERICA

Composed of the following Artists:

ROY BARGY, Director and Pianist;
ARTHUR LAYFIELD, Drums;
LOUIS SARI, Violin;
JOE HEPNER, Violin;
JOE BAUM, Violin;
WALTER VAUGHN, Banjo;
CLARENCE HEIDKE, Saxophone;
MATTHEW AMATURO, Saxophone;
EDWARD FILES, Saxophone;
GEORGE JERNBERG, Cornet;
HARRY VROOMAN, Cornet;
GUY CARY, Cornet;
HARRY JOHNSON, French Horn;
JIM WARD, French Horn;
BILL FOESTE, Bass;
LINDSAY McPHAIL, Piano.

PRODUCING MGRS. AFTER SHARE OF AUTHORS' SOCIETY EARNINGS

Musical Show Producers Want Half Interest in Composers, Mechanical, Sheet Music, Performing Rights and Radio Revenue

What should be done with the \$200,000 surplus in the treasury of the American Society of Composers, Authors and Publishers, has apparently been solved by the Producing Managers' Association, who unanimously voted last Wednesday that no musical show will be produced on Broadway in the future unless the composers surrender a half interest in the mechanical, sheet, orchestra and radio rights to the producer of the musical show in question.

This plan was originally proposed last summer by Arthur Hammerstein, and has been a point of interest with producers of musical shows ever since. When the plan was proposed at the P. M. A. meeting last week absolutely no opposition was advanced toward the plan. It was pointed out that producers of dramatic shows enjoy the motion picture rights, etc., and this rarely ever happens to a musical show. Participation in the vast royalties that accrue from the performing rights of musical comedy scores in public places where admission is charged would increase the revenue received by the musical comedy producer and so reduce the hazard in producing such shows. This will also balance the two classes of productions—dramatic and musical comedy.

Producers of musical shows intend to apply through the American Society of Composers, Authors and Publishers for a share of the fees collected by the society from orchestras, radio stations and all other places where music is performed for profit,

being owned by the society members. Such where the copyright of the compositions places have a license issued to them by the society, who charges a fee in proportion to the number of people patronizing them, etc., such as movie houses, being charged according to their seating capacity.

Quarterly dividends are paid to members according to their quantity of production, and are divided into three classes. Despite the vast amount of dividends paid to members, the stupendous surplus of \$200,000 is held in reserve in the treasury of the A. S. C. A. & P. Radio station royalties will increase the money collected by the society to many times that amount now being taken in.

Participation in the earnings of the composers' society is claimed by the 16 producers of musical shows, all members of the P. M. A. Contention that they should share in the fees is based on the fact that for all such attractions the managers have the sole production rights, and when royalties or fees are collected from such music, it is part of production income, just as is a percentage of royalties in the sheet and mechanical music.

As the producing managers are in earnest, it is believed that in the future the American Society of Composers, Authors and Publishers will extend its membership to the musical play producers, or some arrangement made whereby they will continue to share in the profits of the music of their plays as well as the composers, lyric writers and publishers.



**KITTY WARREN
THE DANDY**

SID—In CLIPPER, Nov. 29—said: Miss Warren as a boy, dressed in a dress suit and silk hat, opened her specialty with a song. . . . She then sang a number alone and finished with a corking good dance. This little lady went over big. Miss Warren makes a wonderful boy, can wear a suit of clothes better than many well dressed actors, and is, in fact, one of the best we have seen doing a boy part at the Columbia.

HAPPINESS TO ALL!



MILDRED RANKIN

who is recovering from a recent operation wishes all friends of her father, Sid Rankin, a very Merry Christmas, and a real good cheer for the New Year.

MANAGERS' DISCORD

(Continued from page 6)

astounded him, and that it strongly impressed him as a positive menace to the successful operation of high-class New York playhouses. He said that he holds no brief for any ticket broker charging more than a legitimate fee, but that it looks as though there is some "joker" in the Central office scheme whereby some particular parties may benefit at the expense of others.

Mr. Ziegfeld asserts that any man in control of such an office should not be connected directly with theatres and attractions, nor should he be in partnership with others directly connected with theatres and attractions, for this man would not be human if he did not favor himself and his partners.

Three years ago, in his endeavor to supply tickets direct to the public from the box-office, Mr. Ziegfeld declares he discovered that the class of sidewalk speculators known as "diggers" and "gyppers" were procuring these tickets with the aid and connivance of the public. These men, he claims, would accost pedestrians or deputize friends to buy for them in such a manner the tickets that he was trying to keep from getting into their hands.

The next season, Ziegfeld made an arrangement with the reputable ticket agencies for a bond of \$10,000, which would guarantee that the tickets were not disposed of at more than a fifty-cent premium. During that entire season, with the exception of one, every ticket agency lived up to the letter of the bond.

Should the plan of the managers for the Central agency be carried into effect, Ziegfeld asserts, it will largely augment the

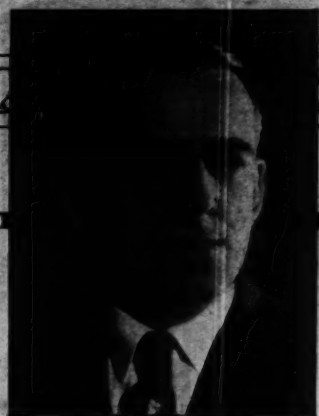
number of unscrupulous sidewalk speculators, and probably transform some of the regulars into their class.

He declares that these men will obtain the tickets from a Central office in the same manner they have procured them from the theatre box-office, and that the prospects will be so enticing that their ranks will be augmented almost as fast as the ranks of the "bootleggers" have been added to.

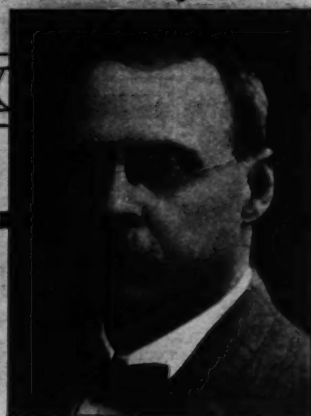
Other managers, who have been asked regarding the plan seem to hold views similar to that held by Ziegfeld. They seem to feel that it is a simple wedge for the "gypps" to get in and ruin the theatre and that the managers instead of protecting the public will thrust them into the "claws" of these nefarious sidewalk workers and "gyppers," so that the people will be kept away from the theatre and that all attractions, including the "hits," will suffer and the public will lose faith in the management. Should this plan be adopted, one manager stated that it will be only a question of time when the state and city authorities will step into the breach, and when they do an investigation will be instituted which will be most obnoxious to all concerned, including the managers. That after this investigation, no doubt some legislation will be passed which will result in drastic measures taken to benefit the public and that as a result all concerned will be placed in a most uncomfortable position.

John McBride, who submitted the plan which was accepted by the executive committee, declared that at least \$360,000 will be passed around as "graft" by the "gyppers" among the employees of the Central agency.

PROMINENT MANAGERS OF BURLESQUE HOUSES



JAMES SUTHERLAND
Casino, Brooklyn, N.Y.



JAMES H. CURTIN
Empire, Brooklyn, N.Y.



CHAS. H. WALDRON
Waldron's Casino, Boston, Mass.



J. HERBERT MACK
Columbia, New York



MARY HENRY
Gayety, Boston, Mass.



ART MOELLER
Star & Garter, Chicago, Ill.



HARRY O. JARBOE
Gayety, Washington



LEON EVANS
Miner's Empire, Newark, N.J.



ROBERT M. SIMONS
Gayety, Buffalo, N.Y.



MAX HURTIG
Lyric, Dayton, Ohio



J. W. WHITEHEAD
Empress, Chicago, Ill.

ORCHESTRA NEWS

ELKINS BACK AT KNICKERBOCKER

Eddie Elkins, who last summer filed suit against Joe Pani, proprietor of the Knickerbocker Grill, when Elkins and his orchestra were released before the termination date of their contract, is again directing the orchestra there. In the Elkins orchestra at present there is but one man, the drummer, who was with the original combination. In the meantime Elkins has dropped his suit against Pani.

In his answer to the suit Pani had alleged misbehavior on the part of the Elkins orchestra. Pani had tried to have the price of the orchestra reduced from \$1,800 a week, which Elkins refused to do, or to have the orchestra cut to seven men, which Elkins also refused to do. Pani had served notice on the orchestra repeatedly and the men finally left, going into the Pavilion Royal, where they played for five months.

After the Pavilion Royal engagement the orchestra went into vaudeville where they received \$1,500 a week, but the men are reported to have expected more than this and, when an open date occurred, they held a meeting and voted Elkins out as leader. Elkins promptly disbanded the organization although some of his men returned to him and expressed their loyalty. About this time Loren MacMurray, considered the greatest saxophone player in America at the time, who had been a member of the orchestra from its inception, died suddenly of blood-poisoning. This further upset Elkins' plans.

Elkins' men, with one or two exceptions, returned to the coast, and last week filed charges against him in their local in San Francisco for salaries alleged to be due. These salaries are those said to be due for unplayed time under the Knickerbocker Grill contract. Elkins, in dropping his suit against Pani, has tacitly admitted that he had insufficient grounds for action, so that if the union decides in favor of the men, Elkins will be forced to pay the money out of his own pocket and take a serious loss. Pani, in re-engaging Elkins, has expressed himself as being entirely satisfied with him personally, and has entered into a new agreement with him.

DIRECTOR UP ON CHARGES

SAN FRANCISCO, Dec. 18.—Arthur Argiewicz, assistant director of the San Francisco Symphony Orchestra, is being prosecuted by the Federated Jewish Charities for failing to contribute to the support of his seventy-year-old mother. The case had a hearing in the local police court last week, but went over for further hearing at a later date.

Argiewicz admits that he is in a position to contribute to his mother's support, but has refused to do so because she abandoned him when he was a youngster in Poland. The mother states that the family was poor and that she sacrificed her love so that he might be adopted by a wealthy family, that he might further his musical education.

The mother is now being supported by two of her daughters. She had worked in a department store until recently, when her strength failed her and she was compelled to quit.

BENSON FORMS NEW ONE

CHICAGO, Dec. 16.—Edgar Benson has organized a new orchestra which will be known as the Benson Orchestra of Chicago. Don Bestor will direct it as well as being the pianist. The orchestra will make Victor Records and their first will be a special release some time in January. The orchestra is composed of eleven men: George Bass, violinist; Bill Williams, saxophone; Frank Trumbauer, saxophone; Tom Thatcher, saxophone; Joe Miller, banjo; Walter Jurawski, first trumpet; Miles Vanderaue, second trumpet; Art Wisner, trombone; Pierre Okler, base, and George Brommersburg, drums. The boys possess thirty-one instruments which are used at some time or another while rendering dance numbers.

AL BURT AT BLUEBIRD

Al Burt's Orchestra, now playing at the Bluebird, has become one of the finest organizations in the city. Burt has worked hard until he could get the right men and after completing that difficult task he started on the job of getting the proper arrangements and of fitting the orchestra to the peculiar acoustics of Bluebird. For arrangements Burt has surrounded himself with a competent staff composed of Willie Creager, Ernst Bial and Joe Dubin, the latter being a member of the orchestra.

The orchestra is composed of Al Burt, director violin; Victor D'Ippolito, trumpet; Bill Asmus, trumpet; Louis DeSantis, trombone; Johnny Hoffman, drums; Ray Romano, piano; Fran Di Prina, banjo, guitar; Joe Winship, saxophones, oboe; Joe Dubin, saxophones, violin, clarinet; "Doc," bass, saxophone.

BLACK AT SIDE SHOW

Johnny Black and his band opened at the Side Show Saturday afternoon.

LUCILLE HEGAMIN IN ACT

Lucille Hegamin and Her Blue Flame Orchestra, exclusive Cameo Record artists, have gone into vaudeville, and are booked over the Loew time.

OWEN MARTIN SAILS

Owen Martin sailed last Saturday for London, where he will start rehearsals for Jules Hurlig's "Just Married." Jules Hurlig and Frank Parry will sail three weeks later for the opening. Parry is to manage the show.

EDWARDS AT TOWER THEATRE

The Gus Edwards Novelty Orchestra, which had just completed a six months' engagement at the Fontenelle Hotel, Omaha, opened at the Tower Theatre, St. Paul, as a vaudeville act and scored a distinct success. They will remain at this house indefinitely. Besides the vaudeville engagement the orchestra will open in a new cafe in St. Paul on December 16. Since his opening in vaudeville Edwards has secured contracts for the placing of orchestras in two dance halls in the twin cities.

WALKER BOOKING ORCHESTRAS

A new department for the booking of orchestras has been added to the Harry Walker Theatrical Exchange in the Astor Theatre building. The department will be in charge of Frank Silver, who is directing one of his own orchestras at Murray's Roman Gardens. Irving Cohen will assist Silver in the management of the new department.

GOLDEN AT N. V. A.

Ernest Golden and his orchestra, under the management of Paul Specht, scored a great hit at the N. V. A. Clubhouse the other day and were immediately tendered several flattering offers. As a result, Golden finally accepted an engagement at the Strand Roof where he opened last Thursday.

DAVIS AT CLUB

Harold Davis' Broadway Melody Boys furnish the dance music for the Burlesque Club Bohemian Nights. They include Mr. Davis, violin; Louis Stunckoff, saxophone; Leo Lazaro, banjo; G. Ruggiero, cornet; F. Marcy, drums, and H. Strauss, piano.



CHESTER FREDERICKS

The clever dancer featured with "GUS EDWARDS" 15th Annual Song Revue who is winning new laurels wherever he appears.

WHITEMAN BOOKING MANY

The activity in the Whiteman office continues. Paul Whiteman's orchestra has just returned from an engagement of five nights at the Walton Roof, Philadelphia, which they took while waiting for the Palais Royal to reopen.

Through Whiteman, Inc., Charles McClean and his orchestra, a seven piece combination, has been placed with Aunt Jemima. This combination has just closed a tour through Pennsylvania for the office.

Wheeler Wadsworth and his orchestra, also seven pieces, appears every Monday night at the Cercle Connu, the exclusive dance club that is run by the Count and Countess Zichy, at the Ritz.

The offices have contracted to supply two orchestras of twenty pieces at a monster social function to be given in Washington on New Year's Day by Mr. McLean, owner of the Washington Post. One orchestra will be led by Whiteman himself and the other by Ernest Cutting who is Whiteman's first lieutenant during the illness of Hugh Ernst. Whiteman orchestras have appeared at social affairs lately conducted by the Cornelius Vanderbilts, Irving Brokaws, John D. Rockefeller, Jr., W. D. Vanderpoole and many other society leaders.

A Whiteman orchestra under the direction of Wheeler Wadsworth recently played a benefit performance for the Yonkers Police Benefit Fund and a few days later each man in the orchestra was presented with a gold police whistle that is said to be a talisman against arrest while in Westchester County.

Contracts have been signed calling for the appearance of four four-piece orchestras on the ships of the United Fruit Line. The first orchestra starts on the Pastores on January 6, and others will be placed on the Ulua, Tolosa and Calamares. The ships touch at Havana, Port Anton, Kingston, Christobal and other Caribbean and Canal ports. These Whiteman orchestras will remain at sea until late in April.

REORGANIZING THE COMMODORE

Art Landry has dissolved his Commodore Orchestra and is reorganizing a new twelve piece combination in Minneapolis at present. He will come to New York shortly to place the band here. Jack Connors is handling his affairs.

NEW BOSTON ORCHESTRA

Osborne P. Stearns, musical director and conductor of Loew's State Theatre, Boston, has organized a 28 piece orchestra in the house and his musical programs are now the feature spots of the State bills.

Marguerita Sylva, the opera singer, will shortly be seen in Keith Vaudeville.

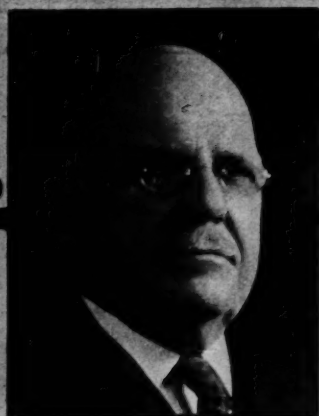


NORA HENRY

Yes, thank you. I am still playing the Columbia Circuit with BILLY WATSON'S BEEF TRUST BEAUTIES. See what they said in the Clipper at the Columbia Theatre, N. Y.: "In fact, there isn't a prettier nor better formed show girl in any chorus in burlesque than Nora Henry, a most attractive blonde."

MERRY CHRISTMAS TO ALL!

PROMINENT MANAGERS OF BURLESQUE HOUSES



SAM M. DAWSON -
Olympic, Cincinnati, Ohio.



SAM KRAUSS -
Olympic, New York.



CLIFFORD C. SMITH -
Gayety, Rochester, N.Y.



B.M. GARFIELD -
Gayety, Montreal, Canada.



CHARLES J. FOX
Gayety, Milwaukee



BILLY HEXTER
Gayety, Pittsburgh Pa.



F.M. DREW
Colonial, Cleveland, Ohio



HUGHEY BERNARD
Miners, Bronx, New York.



FRED WALDMANN
Gayety, Kansas City Mo.



EDWARD U. CADOGAN
Majestic, Jersey City, N.J.



SAM RAYMOND
Star & Gayety, B'klyn, N.Y.



LEW WATSON
Orpheum, Paterson, N.J.



MARTY JOHNSON
Empire, Hoboken, N.J.



HARRY ABBOTT JR.
Garden, Buffalo, N.Y.



HARRY E. YOST
Gayety, Minneapolis, Minn.



WILLIAM PROCTOR
Palace, Baltimore, Md.

STRAND CHANGES POLICY

The Strand Theatre, White Plains, will discontinue its policy of Keith vaudeville on Saturday, December 16, and revert to its original policy of motion pictures. The switch is due to the recent acquisition of the Lynn Theatre in White Plains, by the Keith Circuit, which will be known as "Keith's Lynn Theatre," beginning Christmas Day, when it will start playing Keith vaudeville. Johnny Collins will book the house, furnishing six acts each half of the week. A. G. White will book the motion picture features.

XMAS DINNERS FOR ACTS

The annual custom of the Keith theatres, of furnishing a Christmas dinner to the acts playing in the theatres out of town, will be brought into New York this year. All of the Keith-Moss theatres, which includes the Hamilton, Coliseum, Franklin, Jefferson, Riviera and Regent, will have a "back-staged party," between the afternoon and night shows for the artists playing in those theatres on Christmas Day. Programs of entertainment for the artists are also being arranged.

NEW ANNÉ FRANCES ACT

Anne Frances and her Four Johnnies, an act that is being prepared for the big time, is now in rehearsal. It is a song and dance revue with special scenery. The music and lyrics are by Vincent Valentini and Jack Connors is doing the staging. Besides Miss Frances the others in the cast are Joe Lanin, Wally Haynes, Arthur Brown, and Ed Wright.

WILLARD MACK IN FILMS

Willard Mack will make his screen debut in "Your Friend and Mine," in which Enid Bennett will be co-starred with the actor-playwright. The piece is a film adaptation of a vaudeville act in which Mack and his former wife, Marjorie Rambeau, appeared several years ago. Mack wrote the act and is also responsible for the scenario.

GENEVIEVE TOBIN IN NEW PLAY

Genevieve Tobin, and not Patricia Collinge, will have the leading role in the forthcoming production of Guy Bolton's new comedy, "Polly Preferred," which is to be produced by Winchell Smith. Miss Collinge played the role during its preliminary production by the McLaughlin Players in Cleveland several weeks ago, but has since signed for another production.

\$5,000 OFFER FOR VALENTINO

Rhoem and Richards last week offered Rodolph Valentino \$5,000 a week for twelve weeks to dance in a production opening on Broadway December 25, which the moving picture actor was forced to refuse owing to the injunction under which he is prevented from taking any work for money from anyone but the Famous Players.

EVELYN CUNNINGHAM IN ACT

Evelyn Cunningham is breaking in a new "single" out of town. She is booked over the Loew Time to open at the Boulevard on January 8, the first half and the Victoria the last half.

Miss Cunningham was one of the features with Arthur Pearson's "Step Lively Girls" on the Columbia Circuit last season.

R. V. TROY PRODUCING

R. V. Troy, formerly in the Putnam Building, is now associated with Max Rogers and Bert Jonas with offices in the Romax Building. He is specializing on frolics and other kinds of entertainments at private affairs, for which he is booking big time vaudeville.

MIDNIGHT SHOWS

Special midnight performances will be given in all the Keith, Moss and Proctor houses on New Year's Eve. This includes all the houses playing split week policies and which give three performances a day. In the majority of theatres, all seats for the midnight performance are being reserved.

**EXIE BUTLER**

Doing Saxophone and Yodling Specialty with Irons and Clamage, "TEMPTATIONS OF 1922." Also in the ingenue role. Merry Christmas to all!

FLO LEWIS

HOPES SANTA CLAUS WILL BE
AS GOOD TO YOU AS
HE IS TO ME



SAME FROM **JESSE GREER**

Taking Burlesque Seriously in Theatrical Business

By JAMES H. CURTIN

Actually, in New York, are the "legitimate" theatres for the great public? Or, are most of the playhouses here erected and operated for the entertainment of men and women who disregard expense?

The higher the price of tickets, the smaller will be the number of people who can attend the theatres.

If theatrical business is conducted principally to obtain money from lavish or foolish spenders, the average person need not worry over any financial losses suffered by producers of plays.

Because many are complaining of the prevailing high prices in the theatres, prejudice is created. Even the most deserving show may fail to receive the patronage that surely would come if circumstances were different.

Friends of the drama claim that acquaintance with the theatre is necessary for education, mental recreation and development as well as amusement.

Of the entire population of New York not one in a hundred visits the theatre once each week. In New York, where the theatres are supposed to be the finest, where the various shows are of the highest class, the theatrical managers appeal principally to transients in hotels. They appeal to a shifting, changing crowd that is here today and gone tomorrow.

A poor play may obtain a long run, or an excellent play, with a splendid cast, may be doomed to immediate failure, depending not on the merits of the play but the manner in which sojourners in hotels may be persuaded.

The policy of most theatres apparently is to ignore the great bulk of the people of New York. They appeal neither to thinking people, nor to the people of culture. They make a play for the coin of the prodigal, and the rich. It seems, moreover, that the present-day managers cater, not to those whom we are firm in our belief would constitute the great theatre-going public of New York, but to the visitors. There are on an average 600,000 of these visitors each day in this city. Necessarily they stop at hotels in the hotel district. In the evening these little more than half a million diurnal guests of New York feel that to visit the theatre is quite the popular thing. This they do without hesitancy. They are here for the first, perhaps, and perhaps for the last time. They are here on business, intermixed with such excitement as this great metropolis affords. They start with the early evening at the theatre. The price demanded for the tickets is a matter that is secondary with them. Even though the price is high, more than likely exorbitant, they unhesitatingly pay. They see the show, which has been adroitly adjusted to the supposed taste of the supposed Tired Business Man, or the man who has come to New York to "see everything that is worth seeing, no matter what it costs."

It is because of this condition that the stage has suffered, and is suffering decadence. It is because of this apparent insensibility to the great necessity of the upbuilding and sustaining of the American stage that much of the business has been absorbed in the quagmire of that degree of indifference on the part of the theatre-going public of New York that the so-called better class of theatres and theatrical managers, conditions which would seem to justify their being branded with that opprobrious term commercialism. By this I do not mean, necessarily, that they are gambling in the money-made plays or the money-made stars, but that dangerous tendency of catering to that class of people who are here today and gone tomorrow. It would seem that this is one, if not the only, reason why all the "Broadway theatres" are in the hotel or "White Light" district, and where, for everything one is expected to buy, or wants to buy,

higher prices are charged because it is in a district where everything is necessarily much more expensive, but not so expensive as we are often led to believe.

There does not seem to have been given the slightest thought to building a theatre in the residential district which, it has been proven, would be popular with those who would become regular patrons of the theatre. The vaudeville theatrical enterprises have proven the truth of this observation. One can see the same show at any of the theatres located in the residential district as they can see at the "White Light" district, and for much less money. Yet all the high-priced legitimate and musical shows are housed in the hotel district, and I again assert, for the assertion will bear repeating, that because of this condition not more than one person in a hundred of the six and one-half or seven million people of this city can properly be termed theatre-goers.

Are the prices demanded in this district for theatre tickets based on the actual cost of production, or do they stand for what the managers think they can get, regardless? The show that cost little to produce, the show in which mediocre players are featured, are no cheaper than the others. The managers who are demanding all that the traffic will bear have no right to complain about hard times when they are blind to the fact that it is their own greed that keeps the public away from the theatre.

So it would seem that this something which is the matter with theatrical business in New York, and perhaps throughout the United States, is clear to all save, apparently, the producers and theatrical managers. It is true that there are a great many American plays which mirror interesting aspects of American life. It is also true that those who can stand the strain on the pocketbook may attend and enjoy an uncertain number of reasonably satisfactory plays. It is true, furthermore, that the cost of everything that goes into the making for the production of the play has been increased; but is it true that because certain commodities and labor are more expensive that such high prices for theatre tickets are warranted?

Every fall a great many companies leave New York and go on the road, with high hopes for the theatrical season, only to return, some in a little while, some at a later day, reporting disappointment. Some of the theatres in the more important cities are "dark" for weeks at a time, or else they manage to eke out a lean season by opening their doors to vaudeville or motion pictures.

These are some of the reasons which seem to force upon us the fact that no person who is familiar with conditions as they exist today can deny that the theatrical business as a money-making proposition is in a perilous state.

Why?

The explanations usually given are two. The first is that times have been hard for several years, and that the theatrical business has accordingly suffered as almost every other business has suffered because of the prevailing conditions. The second cause is the sudden and stupendous expansion of the motion picture industry. One may very justly admit both reasons, but that would not by any means be an admission that either was true, for neither one is true.

Probably very easily could be found a third reason, as potent as the others referred to. It may be seen by the critical observer that the managers of the American "legitimate" theatres, instead of trying to build up a steady trade, as all wise men do, they have been doing much to discourage theatre-going by the terms and conditions under which they have sold their tickets. They have done, and are

doing exactly as the railroad managers did when they made the rates all that the traffic would bear. They have not hesitated to exact every penny they felt it was safe to demand. They have put on mediocre shows, with equally weak casts. They have not considered the consequences of such tactics. Is it fair to ask for the privilege of seeing a play with a small cast all that could very properly be charged to witness an elaborate spectacular production with a large company of actors and actresses in receipt of high salaries?

Forced conditions of rivalry between hostile factions, or groups of managers, have multiplied playhouses far beyond the demand of the public. This is one of the many reasons why the prices charged for theatre tickets for the legitimate play and the so-called musical comedy have gone to the highest point, and have strained the purse-strings.

Another condition which has exercised a sinister influence over such shows, and a condition which has dealt one of the deadliest blows ever delivered against the theatrical art, is the development of the "star" system by theatrical monopolists. The effect of this condition is to perpetuate indefinitely the existence of worthless or mischievous plays, to create wholly fictitious reputations for second rate performers, to lessen the demand for capable and sincere actors and actresses, and to restrict opportunities for training that can be acquired only through a long period of patient practice and rehearsal.

By this same token it has been proved that it is not necessary for a show to have elaborate scenery, expensive cast, high-salaried performers, a tremendous chorus, to be successful. One of the greatest successes in recent years, or in modern times for that matter, was the show that did not have more than seven persons in the entire cast. The man who made the show more famous than any show that has been seen in New York in recent years lately became one of the pilgrims of Eternity. Frank Bacon came from the ranks, and owing to his splendid upright character, his sterling worth, both as a man and as an actor, forged ahead, and at the time of his death stood at the forefront of the most famous characters ever produced by the American stage. His show was not an expensive one. The cast was small. The scenery scarcely more than was necessary to be used in any ordinary drama, and yet, for some reason not clearly understood, the tickets maintained that high level as compared with the price of admission to the more elaborate show.

As my mind harks back to those days when actor and actress were engaged solely because of their merit, worth and ability, their sincerity of purpose, their earnestness and desire to acquire that rare degree of talent which is so essential to make great and sterling actors and actresses, I view this present condition with a feeling of hope, fraught nevertheless with that degree of foreboding which has a great tendency to stir within us those elements which make for misgiving. Let us hope, however, for a peaceful and healthful solution of these problems, a solution which will inure to the benefit of both the theatrical managers and the public.

It may be that these problems could be solved by the managers taking a leaf out of the book of the burlesque enterprises. It may, however, be true in a measure that formerly burlesque shows were the entertainment least accredited. It may also be true that burlesque players, frequently, if not truthfully, were accused of being either "has-beens" or incapable. Neither principals nor subordinates in burlesque shows were well paid, nor, always were they sure of being paid at all. Burlesque managers were regarded, sometimes, as "jokes," and more often they were looked upon rather suspiciously by some theatre owners and the general public.

Today the burlesque shows have substantial financial backing. They are well managed. Their arrangements are perfected to the last detail. Burlesque shows, by those that control them, are compelled to keep faith with the public. Burlesque shows are more strictly regulated and more cleanly presented to the public than some of the much-touted revues, follies,

problem plays and musical comedies, featured so prominently in New York City. The ability of the performers, at least, must be up to standard. The dramatic interest, the scenery, the music, and all that pertains to the burlesque show, are required to be far above the former average.

A burlesque show produced by a company in the biggest home of burlesque in New York or Brooklyn is given in all of its entirety in Albany, Milwaukee, Omaha, and in fact at every town on the circuit at which the company is billed when the show is on the road. There is no substitution of talent, no diminishment of chorus, no cutting down of scenery. The main idea of burlesque companies today is to be dependable. In the burlesque shows from chorus to star the salaries paid are in many instances double the payments to performers in by-gone years. The stage settings are much finer and usually cost four and five times as much as they formerly did. Stage hands, musicians, general expenses are much higher than in years gone by.

But burlesque prices have not increased. From the top down the intention is to give to everyone who attends a burlesque show the full value of the money paid for the ticket.

The burlesque companies have made money, and are making money because the shows are reasonably priced, and have always measured up to expectations.

Can the managers of the so-called legitimate theatres throughout the country, and particularly in the city of New York, say as much concerning their supposedly superior productions?

MUTUAL SHOW CHANGES

The following changes have been made in shows on the Mutual Burlesque Circuit: Alpha Giles has replaced Peggy Day in the "Pepper Pots"; Al Watson has taken Charlie Collins' place in the "Baby Bears"; Ruby Wallace takes Doris Clair's place in the "Heads Up," and Mina Bernard has taken the place left vacant by Alpha Giles in "Heads Up."

MAB HAWORTH WITH "CHUCKLES"

Mab Haworth is the new soubrette of "Chuckles." She takes Babe Burnett's place, who left the show in Poughkeepsie last Saturday night. Miss Haworth opened at the Empire, Brooklyn, Monday.

HARRY ROSE AT SIDE SHOW

Harry Rose, the comedian, opened for an indefinite run at the Side Show on Saturday night, December 16th. Rose is assisted by Isabel Jason, Muriel Stryker, Dorothy Maughm and others.

PETERSON WITH "MIMIC WORLD"

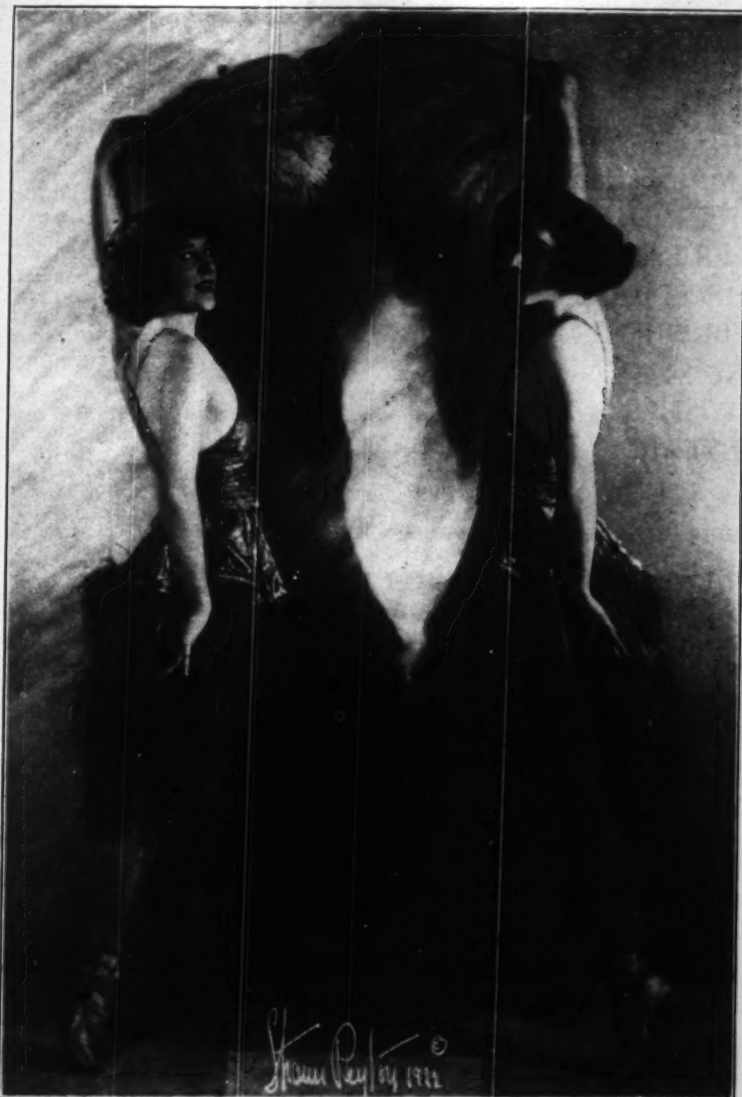
Harry Peterson opened this week with the "Mimic World" at the Gayety, Rochester. The Harmon Brothers and Lew Dean have closed with the show.



CLYDE J. BATES

"SUM BUM"
Featured with Rube Bernstein's
Broadway Flappers

Merry Xmas and Happy New Year to all!



THE SEWELL SISTERS

Cissie and George Sewell, two charming sisters who are delighting audiences everywhere in a novel dance offering.

NEW TRIANGLE SONGS

Four songs in the catalogue of the Triangle Music Company are scheduled for exploitation in the 1923 campaign. They are: "Only Just Suppose," "Louisville Blues," "Suez" and "Hawaiian Nightingale." A new number to be added is "It Takes a Little Love to Drive the Blues Away," written by Sym Winkler, owner of the Song Shop in Detroit. The firm will run a concentrated exploitation campaign on these numbers, which will soon place them in the hit class.

NEW REMICK STORE OPENS

The Jerome H. Remick & Co. New York City music store and gift shop, at Broadway and 96th street, is now open for business, in charge of Arthur Simmons, formerly of the Remick Cleveland store. Many well known music people were present at the opening night when hundreds of telegrams from well wishers were received, including other store managers and music publishers.

In addition a complete line of music and gifts, etc., Brunswick phonographs and records are carried exclusively.

AKST PLACES SONG

Harry Akst has placed a new song with Richmond-Robbins, Inc., entitled "South Sea Eyes," which will be featured after the first of the year by a well known South Sea Isle dancer, when released by the publishers. A big campaign is being planned for the tune, which is said to be very promising.

ADAMS IN CLEVELAND

Edward C. Adams, in charge of all stores and music departments operated by Jerome H. Remick & Co. in the East, left for Cleveland last Thursday, where he is putting a new manager in charge of the store to succeed Arthur Simmons, now manager of the New York store recently opened.

NEW McKINLEY SONG

The McKinley Music Company have released a new Oriental fox-trot novelty entitled "Sahara Moon," by Dave Ringle and Harry Stover, pianist in Blossom Seeley's act. The song will be a featured number of their professional department.



MERRY XMAS
WILLIAM and JOE MANDEL

"SUEZ" PUTS TRIANGLE OVER

The success of "Suez," one of the prevailing fox trot hits, proves what a live wire may accomplish with a good tune, hard work and consistent advertising.

Until Joe Davis, head of the Triangle Music Publishing Company, Inc., got "Suez" moving his catalog wasn't afforded much recognition by the big music buyers. It's true he secured some business for his sheet music, but orders for a thousand copy orders never came his way. For several years Davis had been enabled to stay in business owing to his ability to pick good mechanical tunes. And for a one-man publisher he obtained some excellent mechanical breaks, which were the reward of hard plugging.

But Davis was anxious to be recognized by the jobbers and syndicates. So after taking over "Suez" he decided he would make it a sheet music hit, as well as a mechanical hit, or go broke and out of business. He began by putting full page advertisements in trade papers, and by traveling around the country and putting on publicity stunts in Chicago and other cities. He had one assistant, Will Collins, who looked after his interests in Detroit.

Some folks who thought Davis was doing a foolish thing to advertise during the Summer months advised him to quit, but he wouldn't and continued with his campaign. He figured that if he advertised when most of the others were holding back, his copy would attract more attention. And it did, especially in Detroit, where he sold 35,000 copies of "Suez."

As a result of his hard work on "Suez," Davis now knows what it means to receive

letters and wires for thousand-copy orders. And what's more, the number has been recorded by every mechanical company in the country. All of which seems to prove that if you have a good tune on which you're willing to work hard and advertise you can make real money from it, even though you aren't fortunate enough to have a branch office in half a dozen large cities and a staff in each office.

Having put "Suez" over for a hit, Davis is all set to repeat with "Only Just Suppose." As a starter he has contracted with a newspaper syndicate to send out to eight hundred newspapers a story and thematic on "Only Just Suppose." He is covering the country section by section. On November 17 the story and thematic appeared in two hundred newspapers in the Middle West and produced some wonderful results. On December 15 the same story and thematic appeared in one hundred papers throughout New England. In January a hundred papers in New York, Pennsylvania and New Jersey will carry the story and thematic. Davis will continue with this campaign until he has covered the country.

Jobbers, syndicate buyers, dealers and recording managers are recognizing the value of Davis' work in newspapers and trade journals and are giving him some excellent co-operation. "Only Just Suppose" is somewhat different from the average fox trot because it possesses a good singing lyric with a story.

Judging from the present sales of "Only Just Suppose," Davis is confident it will be a much bigger hit than "Suez."

MILDRED LUBER LEAVES B'WAY

Mildred Lubber, who for several years was with the Broadway Music Corporation, in the capacity of private secretary to Al Beilin, severed her connection with the music house recently. Miss Lubber expects to be associated shortly with Al Beilin and Willie Horowitz in their new publishing venture.

SOLMAN SONG RELEASED

Sherman, Clay & Co. have released a new high class ballad entitled "Just a Bit of Irish Lace," by Harold Christie and Alfred Solman. The song will be exploited through the New York professional department as well as from the company's main office in San Francisco and other offices.

GOOD VANDERSLOOT SELLERS

"Sunset Valley" and "My Old Hawaii Home" are the two leading sellers in the catalogue of the Vandersloot Music Co. Both numbers are popular with singers and orchestras and are being featured by the leaders in both lines.

MILTON LEE WITH ROBBINS

Milton Lee, for the past six years with Fred Fisher, Inc., is now with Richmond-Robbins, Inc., in the capacity of promotion manager. Mr. Lee left Monday on a sales trip to Washington, D. C., and other important cities in that territory.

McKINLEY SONGS ON VICTOR

"When You Long for a Pal" and "The Trail to Long Ago," two professional department songs of the McKinley Music Company, were released this month on the Victor record list. Both numbers are vocal and on the same disk.

HARMS RELEASES "SUPPOSING"

Harms, Inc., have released another professional department song this week, entitled "Supposing." The number is by Harry Alpert and Irving Caesar, and is a fox-trot novelty.

WINKLER ON WESTERN TRIP

Dan Winkler, sales manager for Fred Fisher, Inc., is in Chicago this week and will also visit some of the principal cities in the middle west before returning, the latter part of this week.

"SUPPOSE" IS TRIANGLE LEADER

"Only Just Suppose," a fox-trot song by Harry Harris and Joe Solomon, is now the number one song of the Triangle Music Company, and the staff is concentrating on this new release. The song is showing up unusually well at present in Detroit and other Middle West cities, where it is being exploited in the usual Triangle manner.

R. FISCHER WITH SHERMAN, CLAY

Rose Fischer, formerly with the Broadway Music Corporation, is now with the New York branch of Sherman, Clay & Co. Miss Fischer was with the Broadway for five years.

VANDERSLOOT RECUPERATING

F. W. Vandersloot, of the Vandersloot Music Co., of Williamsport, Pa., who has been ill for several weeks is slowly recuperating.



MARIE SEWELL

pretty little titian hair Ingenue with Fred Stones' "Tip Top" Revue.

GREETINGS

"FROM 'FRISCO TO MAINE,
AND THENCE TO THE ISTHMUS,
WE WISH ALL OUR FRIENDS
A RIGHT MERRY CHRISTMAS.
WE KNOW, IN THIS BUSINESS,
AN ENCORE IS DEAR,
SO WE'LL ENCORE WISHES,
FOR A HAPPY NEW YEAR.

THE HOUSE THAT JACK BUILT, THE FOUNDATIONS OF WHICH WERE LAID
A COMPARATIVELY SHORT TIME AGO, HAS ALREADY ASSUMED ROBUST PROPOR-
TIONS. THE GOOD-WILL OF THE PROFESSION, COMBINED WITH THE EFFORTS OF
JACK MILLS AND HIS ASSOCIATES TO HAVE, AT ALL TIMES, A DESIRABLE AND
HIGHLY MERITORIOUS CATALOG, HAS PUT THE HOUSE THAT JACK BUILT IN THE
VERY FRONT RANK OF THE INDUSTRY.

IN THE FLUSH OF PROSPERITY AND GOOD FORTUNE, JACK MILLS, INC., HAS
NEVER FOR A MOMENT LOST SIGHT OF THAT ABSTRACT, INDEFINABLE TIE THAT
MAKES FOR GOOD FELLOWSHIP. RATHER, THE HAPPY STATE OF AFFAIRS HAS
IMPRESSED IT, INDELIBLY, WITH THE INFINITE VALUE OF CLOSE COOPERATION
AND UNFAILING FRIENDSHIP.

TO YOU, THEN, WHO HAVE HELPED US TO GROW AND PROSPER, OUR HEART-
FELT WISHES FOR A MOST MERRY AND JOYOUS CHRISTMAS, AND A STILL MORE
MERRY AND JOYOUS NEW YEAR.

WE THANK YOU—

FOR WHAT YOU HAVE DONE

with
PRETTY LITTLE
CINDERELLA
CUBAN MOON
MAZIE
SLEEPY HEAD
SWEET MAMA
STRUT MISS LIZZIE
WANA
YOU OUGHT TO SEE
HER NOW
THEY NEEDED A SONGBIRD
IN HEAVEN (SO GOD
TOOK CARUSO AWAY)
ETC.

FOR WHAT YOU ARE DOING

with
KITTEN ON THE KEYS
GALLAGHER & SHEAN
MAGGIE BLUES
DEAR OLD SOUTHLAND
FINALE HOPPERS
DEEDLE DEEDLE DUM
LOVESICK BLUES
WHISTLE
ETC.

FOR WHAT YOU WILL DO

with
IT'S A WONDERFUL WORLD
AFTER ALL
FOR CRYING OUT LOUD
RAILROAD MAN
CRAZY JANE
KISS MAMA, KISS PAPA
AND
OTHERS NOW IN WORK

JACK MILLS, IRVING MILLS, JIMMY McHUGH and the Boys

At Ye Signe of Ye Hit Shoppe

152-4 W. 45th STREET
NEW YORK, N. Y.

"WHAT OUTSIDERS THINK"

By L. WOLFE GILBERT

Publisher, Composer and Vaudevillian

It is funny what an erroneous impression the "outsider" has about the music publishing business. Inevitably, his first question is "Do you have your own printing presses to print the music?" and when you answer him in the negative he seems vastly disappointed and he immediately presumes that you are evidently a small music publisher.

They believe that the chief expenditure is the printing of the sheet music. Of course, they are in a measure correct when they think that printing is an important item of expenditure, but they don't know in what way. They are not familiar with the fact that the professional department, the bee-hive of the music publishing plant, is filled all day long with prospective users of the songs, viz., artists and orchestra leaders. It was never brought home to me more forcibly than a couple of years ago. My father came to visit me when I was

was a very expensive business and required considerable capital; he said to me, "That's nothing, I will put in \$500." After a hearty laugh, I replied, "That's a joke, \$500 is a drop in the bucket." To which he replied, "Why can't we start in the Bronx and see how it will go first."

It is all very well for someone to say, if you have a hit song, the performers will sing it and the representative orchestra leaders will play it, but it would be like you having a five karat blue white diamond in your vest pocket and nobody knew it was there. You could hardly realize on that.

So it is with a hit song, and the firm without capital. They may get it sung, they may get it in the air, they would probably get some sale, but they could hardly figure that from their little office and small organization that they could legislate for the entire United States.



L. WOLFE GILBERT

managing a professional department for a music house and I was out on some business or other and my dad had to wait over two hours before I returned. He observed a steady stream of actors and musicians coming and going and particularly he noted that everybody who left the place went out with some "printing matter" in his or her hand. When I finally came back he said to me, "What kind of a business is this anyway, I have been sitting here two hours; you sure have a lot of customers, but I didn't see you take in a cent."

That sentence qualifies my statement that printing expense, of course, is a large important factor in our business.

I was connected with publishing houses that employed efficiency men in hopes of stopping this leakage and waste, as they call it. These men failed, not only to stop the leakage but in two instances, to my knowledge, put the firms out of business. I need not mention who these two publishers were as those of you who are connected with the publishing business or who are in the amusement field, akin to the music publishing business, will know who these firms were.

Another example of what foolish ideas the "outsider" has of what it takes to run a music plant is illustrated that at one time a young Hebraic gentleman came to me and said, "Wolfe, what do you want to work for another publisher for, why don't you publish your own songs? I will finance you," and I proceeded to tell him that it

To my observation it has been pitiful to see many a sure-fire hit fall by the wayside from lack of finance and organization.

If you will permit me for the moment to allude to my new corporation, which offers shares to the public, I will say that the aforementioned facts, more than anything, prompted me to promote this idea. It is an innovation in our business. Many folks have gone into the publishing business and interested outside capital for which they had to pay an exorbitant rate of interest or division of revenues so that it has made it prohibitive to make a success of their business. My new plan, which, I am happy to say, is well on its way, will open a market for latent talent which have the usual cry of "We can't get a look-in with a big publishing house."

My plan is to encourage writers of ability and to try and discourage the poor folks who labor under a delusion.

We will try and acquaint them with the fact that if they have a good song they don't have to pay to have it published, the publisher will be glad to pay royalties and exploit it.

To go back to the intent of this article, I want to say that though some folks think that the exploitation of songs costs too much, I disagree with them to this extent, I don't believe that the cost is too much but I do think that they don't get sufficient returns from this source. To be more explicit, I mean that the time has arrived when high-

UNDER THE SOLE MANAGEMENT OF

DAVID BELASCO

SEASON 1922-23

LENORE ULRIC as KIKI

A Character Study by ANDRE PICARD

Adapted by DAVID BELASCO

at the BELASCO THEATRE. Second Year

MR. WARFIELD

as SHYLOCK in WM. SHAKESPEARE'S

"The Merchant of Venice"

at the LYCEUM THEATRE

LIONEL ATWILL

in a New Play

ON TOUR

FRANCES STARR

in "Shore Leave"

A Sea-Goin' Comedy of American Life by HUBERT OSBORNE

"THE GOLD DIGGERS"

A Comedy by AVERY HOPWOOD. Fourth Season

BELASCO THEATRE

CITY OF NEW YORK

SAM H. HARRIS' THEATRES and ATTRACTIONS

In New York:—

IRVING BERLIN'S "MUSIC BOX REVUE," JEANNE EAGELS in "RAIN," Maxine Elliott's Theatre; MARGARET LAWRENCE in "SECRETS," Fulton Theatre; JOHN BARRYMORE in "HAMLET," Sam H. Harris Theatre.

On Tour:—

WALLACE EDDINCER and MARY NASH in "CAPTAIN APPLEJACK," "SIX CYLINDER LOVE," with ERNEST TRUAX; "HE WHO GETS SLAPPED," with RICHARD BENNETT; "OLD BILL M. P." (by arrang. with Lewis & Gordon).

In Preparation:—

DUNCAN SISTERS in a New Play—FRANCINE LARRIMORE in a New Play.

Theatres:—

SAM H. HARRIS THEATRE, N. Y.; SAM H. HARRIS THEATRE, CHICAGO; MUSIC BOX THEATRE, N. Y.; BRONX OPERA HOUSE, N. Y.

class, intelligent professional men should be employed, men or women with appearance, approach, conservative, convincing arguments instead of the "knock-em dead" type.

I know I am not telling the music publisher anything new in this last paragraph; I am happy to say that it is obvious that the publisher sees the handwriting on the wall and that the grade of employees now are becoming of a higher class. It is an old adage about anything cheap being expensive in the long run. If anything, more money can be spent in exploitation but in proper legitimate channels.

The Music Publishing Protective Association has certainly remedied a great many evils. Their able executive, Mr. E. C. Mills, has surely shown his associates the right road. I want to take this means of suggesting to Mr. Mills that some propaganda or, rather, information in some shape or manner should be broad-casted that music publishing is a business not unlike other high-class mercantile affairs and that it requires plenty of capital. In doing this, Mr. Mills will become a public benefactor because, not only will he be telling the truth but he will be saving many an "outsider" heart-aches and disappointments

that come with embarking in the music publishing business on a shoe-string.

In my closing paragraph let me extend Yuletide greetings to all the members of the amusement field and all its branches. I am happy to say that I am starting the new year with two outstanding hits, "The Natchez and the Robert E. Lee," a unique fox trot that comprises all the pep of its predecessor, "Waiting for the Robert E. Lee," and at the same time is in the more modern rhythm of fox trot. Another number that has been a great source of gratification to me is "On a Moonlight Night," a waltz that has been conceded by the representative leaders in the country to be another "Three O'Clock in the Morning."

MEYER PLACES TWO

Joe Meyer, who recently returned from the Pacific Coast, has placed two new songs since his return, both of which were released last week. In collaboration with Herman Ruby he wrote "Hello Paddy," an Irish fox-trot novelty; with Edgar Leslie he wrote "Old Yeller Dog of Mine," a ballad. Stark & Cowan are publishing the numbers.



MISS GLADYS CONRAD

of CONRAD and TAFLAN

She was Mr. Theodore Maslova's partner in 1918, going under the Russian name of Maria Maslova. Last summer she was featured in the road to Vaudeville. "WATCH FOR OUR NEW ACT." In preparation now. Wishing the whole world a Merry Xmas and Happy New Year.

RUSSELL EFFECTS BRING \$62,000

The executor's sale of personal property belonging to the late Lillian Russell, which was removed from the home of Alexander P. Moore in Pittsburgh, reached a total of \$62,016.50, at the closing session held in the American Art Galleries last week. The last sale was held on Saturday, and was devoted to offerings of household furniture, embroideries and rugs, which brought \$8,255.50.

DEPARTED

Dedicated to those of the profession who have passed on, during the past year—to the Great Beyond.

They went away at sunset,
And all through the evening long,
I listened for a voice's sound,
In laughter or in song.

The sun threw long red spangles,
O'er all the western sky;
And shadows told of coming night,
When they made their good-bye.

And now the stars are shining,
So clear,—and oh so cold
And they are gone, beyond recall,
Away from this still fold.

But I seem to be forgetting,
The peaceful way they went,
And I must yearn in coming years,
For hours so sweetly spent.

Without, the street is quiet,
Where all the shadows blend,
And I now question in my heart,
And ask, "Is this the end?"

JERRY HOFFMAN.

"HOSPITALITY" CLOSSES FRIDAY

"Hospitality" the Equity show at the Equity Forty-Eighth Street Theatre will terminate its engagement at that house on Friday night.

DRAMA FOR WALL ST. JOURNAL

The *Wall Street Journal* has become interested in theatricals to the extent of establishing a dramatic department and appointing James Metcalfe, formerly critic of "Life" as its head.

"PLAYING WITH FIRE" CLOSSES

"Playing With Fire," a new play by Neil Twomey, produced by George Samuels, closed in Toronto last Saturday night. The piece had been out only a few weeks.



MILDRED SIMMONS

Ingenue this season, with Joe Levitt's "GIGGLES," playing the Columbia Circuit. Doing very nicely, thank you. Merry Christmas and Happy New Year to all!

SEASON'S
GREETINGS
THE
WESTERN
VAUDEVILLE
MANAGERS'
ASSOCIATION

"THE SERVICE THAT SERVES"

STATE-LAKE BUILDING

CHICAGO

ILL.

HOLIDAY
GREETINGS
FROM
THE
ORPHEUM
CIRCUIT
OF
VAUDEVILLE
THEATRES

MARTIN BECK

PRESIDENT

MUTUAL BURLESQUE

By DAVID KRAUS

At this season of the year there is much rejoicing in the ranks of Mutual franchise holders. It could not very well be otherwise, knowing, as they undoubtedly do, that their interests are guarded with jealous care, and that, from a financial point of view, have much to gain without risk of loss.

Salaries are forthcoming at the appointed time, railway fares, transportation of baggage, printing bills and incidental expenses have, for them, lost all terrors. There is no reason to "stand off hotel men," neither do they find it necessary to perform a series of mathematical gymnastics before moving their troupe from town to town. And, best of all, every Saturday night they pocket a substantial profit, which, to say the least, is a decided improvement on the "feast and famine"—mostly "famine"—days of the last two years.

The performer is, too, better off than he was before the advent of the Mutuals, and he is not likely to fall back into the inanity that was then,—in a more or less degree—his restricted field.

Once a week, together with the fellow members of the company, he is invited to confer with the management. His advice is sought and he is assured that his suggestions will receive respectful and careful consideration. Today he does not feel the sting of inadequate managerial appreciation, he is recognized as an asset, not looked upon as a liability or a necessary evil. This is, unquestionably, a forward step in the right direction and one that is bound to be followed, sooner or later, by other organizations of similar character.

By such co-operation the burlesquer has come to the understanding that he is an integral cog in the wheel of success; he feels

his responsibility and gives his best efforts with a cheerfulness that is truly refreshing. This does not mean that the artist may not have had long, long thoughts of bettering his offering and, incidentally, his chronic "grouch," but it is believed that the general trivialty of his work, the lack of respect for the manager, and failure to keep his temperamental emotions under proper control, was to a considerable extent induced by the discouragements encountered.

It is worthy of note that in one other department of the Mutuals there has not yet come to pass, as far as can be seen, a return to the pernicious system of government by one autocratic person.

Today the destinies of the Mutuals are guided by an Executive Committee composed of seasoned showmen who meet daily to transact business pertaining to the Circuit. Surely it must be conceded that the joint deliberations of practical men must be far more beneficial to the organization in general than the slant of one man, be he as wide as a barn door or as deep as a well.

It may be true, as frequently states, that Mutual producers have failed somewhat to offer any noticeable newness in their respective entertainments. Granted. Still no critic or burlesque ought to think it easy to produce something wholly new. Ancient "bits" are never old when presented with intelligence and personality. It makes but little difference what the age of the "bit" may be, when cleverly done it is welcomed today as joyfully as it was twenty years ago. Neither does it matter that the "bits" are called by slightly different names, or whether offered to the public at three-fifty a seat, or at the modest "ten, twenty and thirty," patrons recognize them and are happy to meet them again and again.



NILE MARSH

One of vaudeville's leading attractions now playing in the west with a series of feminine characterizations entitled

"A STUDY IN SONG"

If Mutual franchise holders will continue to travel the broad highway of burlesque, making no attempt to ape the ways or slavishly copy the stereotyped formula of higher musical comedy, they can pipe audiences into their following that will satisfy the most voracious theatre owner and at the same time gladden the hearts of the applause loving chorus and principals. Therefore it is hoped that Mutual producers will not be seduced into any eccentricities by which the good work of the last six months may be undone. It would be deplorable to see them become again mere scenic experimenters floundering in their own misguided conceit and impecuniosity.

ONLY A PRESS AGENT YARN

A press agent yarn emanating from the offices of John Golden last week, which had Madge Kennedy, of "Spite Corner," the prime factor in a movement to consolidate the Actors' Equity Association and the Actors' Fidelity League into a new organization to be known as the "Fideqs." Several dailies used it and when the matter was brought to the attention of Miss Kennedy by several Equity members of her supporting company, she minced no words in voicing her displeasure and forwarded the following statement to Equity:

"I am very much distressed at an article in today's newspapers to the effect that I was attempting a program looking to the unity of Equity and Fidelity. There is not the slightest foundation for the story. It was only a press agent idea given out without my authority or knowledge. The first I knew of the matter was when I heard the newspapers were carrying the story."

All of which goes to prove that Miss

Kennedy is sufficiently occupied with eight portrayals weekly of the heroine role of the Frank Craven comedy, without shouldering the additional burdens of cementing Equity and Fidelity.

Frank Thomas, last seen with Laurette Taylor in "The National Anthem," will appear with Sessue Hayakawa in "Tiger Lily."

Mlle. Rosa Rosalia, the dainty French chanteuse, has been signed as an added feature with "The Midway Follies," at the Midway Gardens, Brooklyn.

The Morin Sisters have been routed over the Pantages circuit and will open on January 15.

Phil Baker is playing a few weeks for the Fox circuit before opening for a tour of the Loew time on January 1.

Frankie James has been held over for several weeks more at the Little Club, and is also doubling at the Park Theatre.

Hubert Kinney and Martha Shelby are now appearing at the Boardwalk.

Mrs. Maurice La Mar is requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists Club on a matter of importance.

Irving Lehman has resigned as office manager for Lillian Bradley and is rehearsing a new act for vaudeville.



MAUDE BAXTER

with "TOWN SCANDALS" Company. Season's Greetings—1922-1923

"You can't go wrong
With any FELST song"

AL JOLSON

at the Apollo Theatre, Chicago, just makes his audience howl singing his new novelty song sensation

TOOT, TOOT, TOOTSIE GOO-BYE

By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

ANOTHER HIT!

SEND FOR IT NOW!

WAKE UP LITTLE GIRL YOU'RE JUST DREAMING

It's tuneful, bright and clever

By JOE BURKE and LOU HERSCHER

A CRY SONG

Yes—and even better than "SORRY I MADE YOU CRY"

WHY SHOULD I CRY OVER YOU

BY NED MILLER and CHESTER COHN
A sure fire applause hit! Get it Now!

THE WON

WHEN LEA CO TUMB DO

Great Ballad—Wonderful

By RICHAR

LEO FE
711 Seventh A

SAN FRANCISCO CHICAGO
Fantages Theatre Building Grand Opera House Bu
DETROIT KANSAS CITY
144 West Larned St. Gayety Theatre Building
MINNEAPOLIS
2 Lyric Theatre Building
LONDON, W. C. 2, ENGLAND—138 Charing Cross Rd.

DER SONG!

THE VES ME LING WN

Melody—Charming Lyric

D HOWARD

IST, Inc.
ve., New York

PHILADELPHIA 123 Market St.
LOS ANGELES 117 West Fifth Street
CINCINNATI 111 East 6th Street
AUSTRALIA, MELBOURNE—28 Collins St.

"You can't go wrong
With any FEIST song"

JESSE CRAWFORD

Playing at the Balaban & Katz Chicago Theatre scores a tremendous success with
his own composition

IN A CORNER OF THE WORLD ALL OUR OWN

Crawford is an inspired organist. He is a sensation with his latest song. Send
for it!

JUST RELEASED. GET IT NOW!

ALL MUDDLED UP

A Snappy Syncopated Song For Fox Trotters

Words and music by PERCY WENRICH

EDDIE CANTOR

Starring in his big production MAKE IT SNAPPY is scoring a hit of gigantic
proportions singing

HOT LIPS

Another "Wang Wang Blues" by the same writers
HENRY BUSSE, HENRY LANGE and LOU DAVIS

A Merry Christmas

—AND—

Happy New Year

AND BEST WISHES TO ALL FOR

A PROSPEROUS 1923



JAMES McGRATH

—AND—

BILLY VAIL

FOREIGN NEWS

U. S. ACTS AT COMMAND

LONDON, Dec. 18.—The Annual Command Performance was given here on December 12, at the London Hippodrome. Among those who appeared before their Majesties were Harry Weldon, the Trix Sisters, P. S. Selbit's "Sawing Through a Woman," the Flemings, Tow Webster's Animated Cartoons, Will Fyffe, Muriel George and Ernest Butcher, Arthur Prince, Kharum, the Jovers, and Lorna and Toots Pounds.

A few weeks before the performance, the *Evening News* ran a popularity contest for suggestions from its readers as to what they would consider a suitable program for the King and Queen of England. The results and the order of their popularity ran as follows: Grock and Partner, Bransby Williams, Will Fyffe, the Gresham Singers and Arthur Prince (tied), Marie Dainton, Ella Shields, W. H. Squire, Nellie Wallace and Du Callion (tied), Bert Errol, Tucker, Fred Barnes and Hilda Glyder.

"BIFFY" AT THE GARRICK

LONDON, Dec. 18.—Robert Hale presented "Biffy" at the Garrick Theatre here, where it is now playing with success. It is a comedy which, while not very original, contains a lot of funny situations and good lines. The plot deals with two partner-husbands, who in order to have a good time, invent a business interest in London, with a partner there called Biffington, better known as "Biffy." This furnishes them with a good excuse to get to town whenever they desire. However, the "Biffy" of their imagination becomes a reality, and when this chap realizes that the men have been using his name, even though unintentionally, he imposes on them to extremes that lead into farce. Robert Hale, Stanley Cooke, Charles Piggott, Maude Hope and Dorothy Fane are excellent in the cast.

SYLVIA LESLIE MARRIES

LONDON, Dec. 18.—Sylvia Leslie, daughter of the late Sir Leslie Ward and Lady Ward, and Captain E. O. Evan Thomas, who is appearing in "The Cat and the Canary" here, were married recently. Miss Leslie has been signed to appear in Jack Buchanan's new play at the New Oxford, "Battling Butler."

CREDITORS' MEETING HELD

LONDON, Nov. 27.—A meeting of the creditors and shareholders of the Yearsley de Groot Productions, Ltd., was held at the Board of Trade Offices, Carey street, under the compulsory winding up order recently issued. The organization was formed in June, 1921, to produce plays and revues.

Mr. Yearsley stated that the company was primarily formed for the production of the "Gypsy Princess," which made its appearance in May, 1921, at the Prince of Wales Theatre. Later it ran at other theatres and incurred an average weekly loss of £570, and only played to a profitable house one week. There was no prospect of any return being made to the creditors. The liabilities are put down as £8,096, of which £6,096 were unsecured. The directors attribute the failure to the general theatrical slump, and to the high cost of the production. The liquidation remained in the hands of the Official Receiver.

MARIE TEMPEST RETURNING

LONDON, Dec. 18.—Marie Tempest will return here at the beginning of the new year, in time to rehearse for the opening of "Good Gracious, Annabelle," which is scheduled to open at the Duke of York's on February 14. W. Graham Browne will be her leading man. This will be her first appearance in London since 1914, having been away touring New Zealand, Australia, South Africa, Canada and the United States.

WHITE TO DO "POMPADOUR"

LONDON, Dec. 18.—"Pompador," the new German operetta, which is a tremendous success in Germany, is to be produced here by James White at the Lyric Theatre. It will follow "Whirled Into Happiness" at that house. White has signed Fritz Massary, the Viennese favorite, to appear in the part she created in Berlin.

"BATTLING BUTLER" NEW PLAY

LONDON, Dec. 11.—Jack Buchanan has signed Sidney Fairbrother for one of the principal roles in his forthcoming production of "Battling Butler," to be done at the Oxford Theatre during Christmas week.



SEASON'S GREETINGS!
MARGARET WHITE
GREENWICH VILLAGE REVUE

"BLOSSOM TIME" FOR LONDON

LONDON, Dec. 18.—"Blossom Time," which is now running in its second year in New York, is to be produced here shortly at the Empire Theatre by Sir Alfred Butt, with Clara Butterworth at the head of the cast. Others will be Florence Vie, Percy Heming, and Eric Morgan. "Blossom Time" has also been very successfully produced in Italy and in France, where it was given under the name of "La Chanson d'Amour" ("The Song of Love").

TEARLE LEAVES "LAUGHING LADY"

LONDON, Dec. 18.—Godfrey Tearle has left the cast of Sutro's "The Laughing Lady," in which he appeared as the K. C. with great success, to take up the principal part in "Arlequin," the new play to be presented by Sir Alfred Butt and Alfred de Courville. Leslie Faber succeeded Tearle in the role of the K. C., the part having originally been written for him especially.

LEAVES NEW THEATRE

LONDON, Dec. 18.—Sybil Thorndike has withdrawn from the New Theatre, and the house has again come under the direction of Matheson Lang, its original tenant. Lang will present a new play by Alfred Sutro, called "The Great Well," at that theatre tomorrow, December 19, in which he will also appear. Laura Covie will be Lang's leading lady.

CHARLOTTE PARRY SCORES

LONDON, Dec. 11.—Charlotte Parry, the protean actress, is scoring a wonderful hit at the Victoria Palace. Miss Parry enacts a tabloid drama in which she does six or seven characters. The London audiences have acclaimed her for her wonderful acting.

WHITE GETS DIVORCE

LONDON, Dec. 18.—Joseph John Fisher White, the well-known actor who is now visiting in America, has been granted a divorce from his wife, who is known to the stage as Joan Vivian-Reese. She was last seen in "The Man in Dress Clothes," at the Garrick Theatre. James Douglas Campbell Gullan, formerly a friend of the family, was named as correspondent. White's evidence was given on commission, due to his absence.

NEW HOUSES IN SYDNEY

SYDNEY, AUS., Nov. 27.—Two new theatres have been opened here during the past week—namely, the Hippodrome and the Grand Opera House. Reginald Wykeham is managing the Hippodrome and George Marlowe directs the destinies of the Grand Opera House. Both theatres are playing vaudeville.

FOUR SWIFTS FOR U. S.

LONDON, Dec. 18.—The Four Swifts, a club-juggling act which has worked continually in England for the past eleven years, have been booked to appear on the Keith circuit in the United States. They will open in New York in January.

"SMILIN' THROUGH" IN LONDON

LONDON, Dec. 18.—"Smilin' Through," with Jane Cowl in her original role, will be produced at the West End shortly. The motion picture version of the play has already been seen here.

PINERO PLAYS MOVE

LONDON, Dec. 18.—The cycle of Sir Arthur Pinero's plays are now being given at the Ambassador Theatre, having been moved from the Royalty Theatre.



ALMA NEILSON

in "BOHEMIA"

Assisted by D. B. EBY and HARRY HOWE
COMPLIMENTS OF THE SEASON

HENRICI'S, *Chicago*

extends to all its many friends and acquaintances in theatrical life its best wishes for a very merry Christmas and for health, prosperity and happiness in the new year upon which we are about to enter. When the curtain is raised upon the affairs of men in 1923 may it disclose to the world only such follies as will serve to discountenance old Dull Care, sufficient comedy to add to life's enjoyment, hardly any farce outside of the delightful sphere of make-believe, and a minimum of tragedy. And may all good theatrical folk and true play in the great theater of life those parts only which are closest to their hearts.

HENRICI'S

ESTABLISHED 1868

W. M. COLLINS, *President*

67 West Randolph St., CHICAGO

BETWEEN DEARBORN AND CLARK STS.

OPEN FROM 7 A. M. TO MIDNIGHT, SUNDAYS INCLUDED

No orchestral din

FAMOUS-PLAYERS DROPPING STARS

Stars must show results from a box-office standpoint with the Famous Players-Lasky Corporation, or otherwise they are cast to the discard. In their annual house-cleaning the organization decided that Mary Miles Minter, who was being groomed to take the place of Mary Pickford in that organization, was not drawing as well as desired with the result that when Miss Minter finishes work on a picture this month her services will no longer be required by the Zukor organization. Miss Minter figured prominently during the inquiry into the shooting of William Desmond Taylor, a director of the Famous-Players, in Los Angeles last August. Her present contract was for a salary of \$250,000 a year.

Wanda Hawley, who appeared opposite Rodolph Valentino in several pictures, is not to have a new contract tendered her either.

Penrhyn Stanlaws, an artist who gave up art to become a director for the Famous Players organization two years ago will also sever his connections with the organization this year and start in producing artistic productions of his own.

It is also reported that Wm. S. Hart, who was an old Famous standby, might be shelved as far as that organization is concerned. Hart is now in New York and awaiting the arrival of Zukor from the Pacific Coast to discuss his future. His domestic troubles, it is claimed, were looked upon by the producers as detrimental to his drawing power.

A new star to replace "Fatty" Arbuckle is being developed on the Coast in the person of Walter Hiers, who is of the same physical proportions as Arbuckle.

"TORCHBEARERS" TO TOUR

"The Torchbearers," a Stewart and French production which has been doing a successful business at the Vanderbilt Theatre, vacates there on December 16 to make way for the Vanderbilt Production Company, offering "Gloria," which is to open Christmas night.

"The Torchbearers" will commence its road tour on December 25 at Ford's Baltimore, play two weeks at the Garrick, Philadelphia and then go to the Powers Theatre, Chicago, for a four-week engagement. Charles G. Stewart, now managing the show, will go on tour with it as company manager and Stewart de Kraft will officiate as advance man.

MILNE PLAYS DISAPPOINT

The early efforts of A. A. Milne, English author, who wrote "Mr. Pim Passes By," that were produced here this season have proved highly disappointing to the author, his followers in this country and the theatrical producers who staged the two plays as well. "The Romantic Age" closed at the Comedy Theatre last Saturday night after a brief stay, and the Theatre Guild, producers of "The Lucky One," announce the closing of that play at the end of this week, ending a shorter run than the offering at the Comedy.

This brings the average of Milne plays produced in this country to a two to one advantage in favor of the flops. The first of the English author's works to be produced here was in 1916 during the war period, when Ethel Barrymore had a short run in "Belinda." Next came "Mr. Pim Passes By," a hit that had a good run.

Early last season "The Great Broxopp" did not do well; "The Dover Road" had an eight-month run at the Bijou, and "The Truth About the Blayds" failed to accumulate any money for its producers.

"The Romantic Age," one of the earlier Milne plays, played about four weeks at the Comedy under a rental guarantee of \$4,000, and made about enough money above that for the salary of the cast and a few other incidentals. The consensus of opinion is that the play would have done well at a house in the West Forty-fifth street section, or later in the season.

THE FAKE MUSIC TEACHER

The Mayor's Committee on Music Teaching, consisting of Philip Berolzheimer, Chamberlain; George P. Nicholson, Acting Corporation Counsel, and John F. Gilchrist, Commissioner of Licenses, held a meeting last week at which it was decided to take steps to protect the public from fake music teachers. They will ask the musical profession and the public generally to assist in improving conditions. An advisory committee of fourteen was appointed whose duties will be to investigate the matter further and report on the advisability of licensing music teachers, both vocal and instrumental, and to report on the best methods of protecting music students from fraud.

Dr. William C. Carl was chosen chairman of the advisory committee and prominently associated with him will be Herbert Witherspoon, Dr. Frank Damrosch, Willis Holly and Miss Catherine Bolger.

Xmas Greetings

FOUR MORTONS

SAM—KITTY—JOE

and return of

CLARA MORTON

Santa Claus—TOM FITZPATRICK

HOLIDAY GREETINGS

BILLY FOSTER

1877

1922

**HYDE AND BEHMAN
AMUSEMENT CO.**

AEOLIAN HALL

33 WEST 42nd STREET

NEW YORK

**COMPLIMENTS OF THE SEASON
TO ALL OUR AMERICAN FRIENDS**

British Representatives of

Leo Feist, Inc.
Forster Music Publisher, Inc.
Richmond-Robbins, Inc.
Broadway Music Corporation
Handy Brothers, Inc.

Jerome H. Remick & Co.
B. D. Nice, Inc.
Will Rossiter, Inc.
Stark & Cohan, Inc.
Charles K. Harris, Inc.

FRANCIS, DAY & HUNTER

138-140 CHARING CROSS ROAD, LONDON, W. C. 2, ENGLAND

THE DIMPLE DARLING OF THE DANCE

LATE YOUTHFUL STAR OF ZIEGFELD'S FOLLIES AND GEORGE WHITE'S "SCANDALS"

ANN PENNINGTON

With the STEWART SISTERS in Recital of Exquisite New Dances

Wishes All a Merry Xmas! A Happy New Year!

VALERIE BERGERE

Season's Greetings

OLD THEATRE COMING DOWN

Another famous theatrical landmark of Brooklyn passed into discard last week with the demolishing of the Royal Theatre at Willoughby and Jay streets. Upon its site will be erected a ten story building, with stores and offices.

The Royal, which is centrally located in the Borough Hall section of Kings, was erected twenty years ago by Billy Watson, burlesque comedian and producer. In those days Hyde and Behman were a power in Brooklyn. They controlled practically all the theatres of the borough. Watson had been appearing in burlesque. Deciding to have his own house and being unable to lease one, he built the Royal and operated it for several seasons as Billy Watson's Cosy Corner.

The opposition of the Star Theatre, playing wheel burlesque, and Hyde and Behman's, playing first class vaudeville, on either side of the Cosy Corner proved too strong and the house was then devoted to various policies including traveling legitimate shows and stock.

For the last five years it has been operated as a straight picture house by the Marcus Loew interests. With Loew now being represented by the Metropolitan and Bijou theatres in this section of the town, the loss of the Royal will not noticeably impair the Loew holdings in that section. The small seating capacity of the house made it impractical for any policy other than straight pictures.

RAINED EVERY SUNDAY

RACINE, Wis., Dec. 22.—The Strand Theatre has been playing vaudeville every Saturday and Sunday for three months, and Sunday, November 26, was the first Sunday in that time that there has been no rain. The management has naturally been interested in the weather and observations have been made carefully. The vaudeville is booked by Charles Barkman, of the J. C. Matthews agency in Chicago.

Mel Franza is with "Blossom Time."

AN OLD PATH AT TWILIGHT

By J. B. Carrington

I walked a little path today,
That once I trod with you,
When all along its winding way
Smiled nodding violets blue.

The trees were whispering your dear name,
The brook ran laughing by
As if the world were just the same,
And mocked my doleful sigh.

I looked again into your eyes,
So true and limpid clear,
Like far pure stars, in evening skies,
Whose songs sad lovers hear.

The twilight tinted fading hills,
With hues of brooding night,
Low winds were crooning to the rills,
As birds made homeward flight.

My path in shadows led away
Into a land of dreams,
Where old loves die, and end their day,
Along black Lethe's stream.

TALKING MOVIES TO APPEAR

Three, and possibly four, types of speaking movies will be tried out on the New York public within the next few months.

The most serious competition will be probably between the General Electric Company, which is reported to be perfecting its talking film in a studio on Long Island, and Dr. Lee De Forrest, who is working with motion picture actors and directors at a studio near this city.

The General Electric talking film and the De Forrest invention both consist of films in which the voice and other sounds are photographed at the edge of the motion picture film itself. The photographed sound waves are reproduced in each case with the aid of the photographic cell. Those who have heard the above mentioned inventions say that both have reached a high degree of perfection and reproduce the human voice, music and all kinds of sounds with great fidelity.

SEASON'S GREETINGS**MR. AND MRS.****DON CLARK****TEMPTATIONS OF 1922
1922-1923****HOLIDAY GREETINGS****F. F. PROCTOR**



ALBERT and JEAN
Photo by Daguerre Studio

Christmas
Greetings
and

A Prosperous New Year



MISS RUTH
Photo by Daguerre Studio

fifer Brothers and Sister

Broadway's Youthful Stars in Original Dances

Dec. 25th—Colonial
Jan. 1st—Alhambra
Jan. 8th—Royal
Jan. 15th—Keith's Lowell

Jan. 22d—Keith's Portland
Jan. 29th—Keith's Boston
Feb. 5th—Albee Providence
Feb. 12th—Riverside

Feb. 19th—Orpheum
Feb. 26th—Bushwick
Mar. 5th—Palace
Mar. 12th—Keith's Wash'n

Mar. 19th—Maryland,
Baltimore
Mar. 26th—Keith's Phila.
Home for a Much Needed Rest

Direction—LEW GOLDER

THE FIVE KINGS OF SYNCOPATION

a quintette of headliners of 100% entertainment value now with "Stolen Sweets"

The boys: IRVING ROTHSCHILD, Manager; DAN ALVIN, AL LEVINE, GEORGE COON, IRVING SOLOW

COMPLIMENTS OF THE SEASON TO ALL OUR FRIENDS

Many thanks to Messrs.
HERK and BEATTY

JULES

(FRENCH PARTS)

(INGENUE and CHARACTERS)

HELENE

"DANCING LA BARBES"

The only French and Original "APACHE" DANCERS.

Whirlwind—Acrobatic—Classic

Pantomimist-Producer. Late Feature Dancing Act with Shuberts. Eddie Cantor's Midnight Rounders.

NOW WITH



IRON & CLAMAGES TEMPTATIONS OF 1922-1923



Featuring the Latest Parisian Creation "LA JAVA ROUGE"

THE POPULAR SONG

Clumsily fashioned, perhaps it may be,
Faulty its meter and rhymes,
Dressed in a cover that's wondrous to see,
And sold for the nickels and dimes;
What tho' the words be as old as the hills,
Strung to a tune just as new,
Still there's a want in the world that it
fills—
Admit or deny it—it's true.

Homely the message its phrases convey,
Simple its musical art,
Yet, how it brightens and gladdens the day
And lightens some work-weary heart;
Bringing its tidings from someone we love,
Spanning the long miles between,
Lifting us nearer to heaven above—
if it's wholesome, and cheerful, and
clean.

Found in the palace and hovel alike,
Sung by the young and the old,
Up and down Broadway or some country
pike—
Wherever music is sold;
Featured by artist and butchered by "ham,"
Danced to by night and by day,
Critics may praise it or critics may damn—
It's here and it's going to stay.

Something we need in this work-a-day
world
Lives in each popular theme,
Simple and sweet as the melody purred
By the waves of a wind-rippled stream;
Tell me, ye wise ones who scoff at its
worth,
And sneer at its plebeian grace,
If you could banish this song from the
earth,
Then what would you put in its place?

Clumsily fashioned, perhaps, it may be,
Faulty its meter and rhymes,
Dressed in a cover that's wondrous to
see,
And sold for the nickels and dimes;
Driving our troubles away for awhile,
Cheering this old world along,
Drying the tear-drop and bringing the
smile—
Hail to the popular song!

J. WILL CALLAHAN.

Doc Beatty, formerly of the "Big City
Four," and Sammy Clark, who has
been doing a single, will appear shortly
in a new comedy two act.

THE OPENING NIGHT

There's hustle and bustle. There's fear
and suspense,
As you wait in the wings for the over-
ture's sounding.
A changing of make-up; re-scanning of
lines;
A mumble and jumble of props, most
astounding.
The call boy's harsh bellow of "First
Act" you hear.
The chills course your spine and your
knees start to quiver.
There's the wish! of the curtain, the hush-
sh-sh of the house,
And, in voice more than loud, your first
lines you deliver.
What a night! What a house! All
society's here.
The critics, there, see them. They don't
seem quite certain.
This first act is long. Are they restless?
Ah, no—
Just hear that applause at the fall of
the curtain.
It's a hit! It's a hit! Well, what did you
expect?
Listen, they're calling "Speech," it must
be all right.
MY! It's all over now, I could sleep for
a week.
But, I'm thrilled, always thrilled, on an
opening night. B. J. C.

"FOLLIES" TO STAY UNTIL FEB.

The current edition of the "Ziegfeld
Follies" may not take to the road until
late in February. The musical show con-
tinues to hold its pace and has an advance
sale extending well into January. If it
is retained until February, it will have
limited runs in Boston and Philadelphia
and will go into Chicago for a summer
run. This will give Ziegfeld the unique
experience of having two "Follies" pro-
ductions running simultaneously in prin-
cipal cities, inasmuch as the 1923 edition
of the girl and music series will go into
rehearsal in May and will be shown here
sometime in June.

The Fanny Brice show has been given
another setback through Ned Wayburn
still being tied up with Morosco's "Little
Kangaroo." However, it is expected that
the producer will begin on this show the
latter part of the month and have it in
readiness to succeed the "Follies" when it
is ready to depart from the New
Amsterdam.

Season's Greetings

ESTELLE ARAB NACK

Direction MAURICE CAIN



FAY

AND

FLORENCE



With HURTIG and SEAMON'S
BOWERY BURLESQUERS

WISHING YOU ALL
A MERRY CHRISTMAS

AND

A PROSPEROUS NEW YEAR



DAVE
KRAUS

1922-1923



Wishing Everyone a Merry Christmas and a Happy New Year. Doing a Long "Stretch" for the B. F. Keith's Vaudeville Exchange.
Efficiently Guarded by— **JAMES E. PLUNKETT—TOMMY CURRAN**



THE USUAL HOLIDAY GREETINGS
BUT WITH UNUSUAL SINCERITY



DOTSON

THE "DANCING FOOL"

IN

LIGHTNING STEPS AND TUNES



CLYDE DOERR
and his Orchestra

at the Congress Hotel,
Chicago, Ill.

Extend the season's greetings.

MUSIC TYPEWRITER INVENTED

Dr. Moriz Stoechr, of 55 Tremaine place, New York City, who is a professor of bacteriology at Mount St. Vincent College, has invented and patented an ingenious transposing device and musical typewriter which should be a boon to all musicians and especially to those composers who cannot make a lead sheet of their own compositions.

Dr. Stoechr, whose wife is Herma Menthe, accomplished pianist, hit upon the idea, he said this week to a representative of *The Review*, by being in contact with so many musicians who expressed the need of a good transposing device. With the transposing device perfected he was led further into experimenting with the musical typewriter and music roll cutter, which he claims can be used successfully by musicians for recording their own playing.

Dr. Stoechr's invention comprises a portable keyboard to be superimposed on the regular keyboard of a piano and a typewriter attachment which operates in such a way that the blow of the fingers is transmitted through a system of pulleys to a roll of revolving paper marked with parallel lines corresponding to those of the musical staff, but augmented in number.

The transposing device is very simple in construction. To a stationary and removable frame resting securely on the normal claviatur below the supplementary, superimposed manual is so attached that it may be shifted laterally upward or downward as one wills. The depression of the upper keys transmits the energy of the fingers to the keys below by means of levers connected with the stationary frame. But by sliding the portable manual in its grooves to the right or the left the relative position of the upper and lower banks of keys can be so altered that when you are manipulating one series in the former you are actually operating quite another series in the latter.

The "typewriter" mechanism, in compact form, is placed in the middle of the removable keyboard, and each of the recording pins within this compact magazine is connected by a wire to the proper key in the manual, so that the depression of the key may drive the end of the hinged bar forcibly against the writing pillow over

which the specially prepared paper is rotating automatically.

In the system of notation lines of varying length visualize accurately the duration of every tone, taking the place of the usual notes, each semi-tone being allotted a special position on the multi-lined staff, thus doing away with the signatures of sharps and flats.

Features of Dr. Stoechr's system are as follows:

1. The treble and bass clefs are eliminated, inasmuch as the upper and lower series of staff lines, separated by a middle C line (this line being printed in red for the sake of clarity), are arranged at such distances from one another that they form a skeleton for a continuous uninterrupted chromatic scale embracing the entire keyboard. Hence all the notes may be read at will either as in the treble or the bass clef.

Sharps and flats, single or double, and the "natural" signs, too, are dispensed with, for each tone of the chromatic scale falls into its proper place on or between the rungs of the musical ladder.

To simplify the construction of the machine the staff is printed in such a way as to leave less space between the lines that embrace the semi-tone steps from B to C and E and F than between the other lines. Key signatures and the involved typographical writing that accompanies all modulation in the prevailing system are discarded entirely.

The value of the notes is expressed by the length of the tone-lines. As long as any key is depressed so long will the corresponding typebar continue to leave a mark in its proper place on the moving staff. With a little practice it is claimed that any musician will be able to determine at sight the time value of each note.

The old system of rests also is eliminated. The rests in the Stoechr notation are indicated clearly and palpably by the absence of note-lines. This device was recently displayed at Steinway Hall, New York.

Bob Capron, comedian find of Leslie Morosco, is scoring a big hit in the chief comedy role in "Take It From Me," now on tour.

Claude and Fanny Usher

Playing in
"The Bide a-Wee Home"

A New Act in Preparation

Christmas Greetings to Everybody

Direction TOM FITZPATRICK

HARRY L. BEASLEY

STRAIGHT MAN

SINGING—

—DANCING

with

J. POTARS KANDY KIDS

WISHING MY FRIENDS A MERRY XMAS

AND HAPPY NEW YEAR

Season's Greetings

Douglas Leavitt

and

Ruth Mary Lockwood

FRANK HARCOURT

With Hurtig & Seamon

Seasons 1911-12-13-14-15-16-17-18-19-20-21-22-23-??-??

LIBBIE HART

SEASON'S GREETINGS TO ALL!

MAURICE and DAN

ZELDER BROTHERS

Direction

Harry Danforth

HOLIDAY GREETINGS

FABELLO

Violin Virtuoso, the Youngest Orchestra Conductor on the Pacific Coast, now Playing at the

NEW MISSION THEATRE, SAN FRANCISCO

Under Extended and Indefinite Contract with Kahn & Greenfield

We wish to extend our best Yuletide Wishes
to our many friends in the theatrical profession.

CARL McCULLOUGH

WILLIAM HAIG

THE CARL McCULLOUGH SHOP

SAN FRANCISCO, CAL.

The Smartest Shop in San Francisco

A MERRY CHRISTMAS!

The Hanneford Family

With GEORGE HANNEFORD

HOLIDAY GREETING TO ALL

THE ERETTOS

"Venturesome Quintet of Balancing folks in humorous but matured
Gymnastic and Equilibristic skill."

NOW PLAYING ORPHEUM CIRCUIT

Direction LEW GOLDBERG

JOSEPH SAMUELS

PHONOGRAPH RECORDING ARTIST

WISHES HIS MANY FRIENDS THE COMPLIMENTS OF THE SEASON

Booked by the Wife

By GLENN CONDON

"I ain't tellin' yuh yer wrong INSIDE; yer HEART'S all right, I guess. There's worse'n you—mebbe."

"Handsome Dan" McGoldrick chewed off the end of a cigar and spat it out. Whenever he did that it meant that he meant what he said.

"Well, if that isn't the mosquito's sting!" ejaculated Marion Montrose, his wife and stage associate. She glared at him. Dan winced under it. The last time he had seen that glare they were breaking in a new act out on Long Island, and after a dismal "flop" Dan had informed her that she "didn't belong." That was the last he remembered until some minutes later, when, as he afterward described it, "a coupla hoofers pulled a stage brace outa me eye."

"Say!" she yelled, advancing menacingly. "What have you been talking about for half an hour? Is it a new monologue you've been trying out, or something?" He stuttered but nothing audible escaped his lips. She continued: "Well, what have you got to say about this sweet bawling out you've been handing me? What were you trying to say? What did you mean when you said I was an 'obstacle,' huh?"

Dan nervously lit the cigar.

"I'll tell you, 'Mrs. Dempsey,'" he said, after a moment of hesitation. "I'll tell you just what I meant. I meant that you're a big drawback to me. Ah, wait a minute, now!" She had turned to pick up a cracker bowl. "Let me finish my speech. The truth of it is you're not classy enough for me. You ain't got no breeding AND YOU'RE GRAMMER'S TURRIBLE."

He glanced furtively out of the corner of his eye, ready to dodge any flying missile that might come his way. But nothing so disastrous happened. Just the contrary.

Marion sunk back into her chair. The belligerent look was gone from her eye. It was some moments before she said anything.

"You're just a man," were her first words, and there was a tone of compassion in her voice. "Just like all the rest of them. You're all alike. I don't need to tell you what kind of a bum you were when I first picked you up because you know that yourself. You were just a big, illiterate bum. Oh, I don't mean to rub it in. You're not much better today. I guess you don't remember the hours we spent in the dressing room out there on the Pan time, me reading books and newspapers and magazines to you and explaining what the words meant as we went along. I suppose you don't remember that, do you?"

"Aw, now, honey," began Dan, apologetically.

"Shut up!" interrupted the speaker of the house. "I'm doing the talking now. Who was it had to dig down in her grouch bag and pay our fares east after you had squandered all your money shooting craps with those sure-thing guys on the bill? You know who it was, and I guess maybe you've forgotten how I hustled around until I got a real author to write a new act for us, and how many days I had to rehearse you in your lines because you didn't even know how to pronounce 'municipal' without putting the

accent on the 'sip.' And then how I had to go and argue with the agent until we got a date to show the act, and after that how I had to do all the talking to the bookers about salary, while you stood on the street corner and told the wise-cracking lay-offs what a great act YOU had and what big things YOU were going to do. I suppose those little details have escaped your mind. Oh, and there's a lot more I could tell you about, but what's the use? I never told you how humiliated I was when YOU joined the N. V. A. Club and figured that it didn't mean anything whether I was a member or not. It wouldn't have done any good to tell you because you were too ignorant to understand. Every time we went in the Club YOU—the Mister Big Guy—showed your card, and then went over and signed the book for ME, like you were doing me a favor to bring me along. I know why you did it. You did it to save that fifteen dollars, and you thought I fell for it when you told me the only reason you joined was because you wanted me to get that thousand dollars in case you died. I suppose you thought I had a great time at home along on Clown Nights when you were there at the Club with the bunch because 'only the active members were admitted.' And getting back to that insurance, you needn't worry about me. I took care of that myself before I ever saw you and had a lot more money and clothes than I've got now. Supposing I had kicked out. There wouldn't be any thousand dollars for YOU. What would YOU have done? I ask you. Oh, you make me sick."

"Honey," pleaded Dan. "I know all that. I was just off my nut awhile ago. You're right—in a way."

"In a WAY?" she retaliated. "In a WAY? I'm right ALL the way, and you know it!"

"Sure, sweetheart. I've got a big surprise for you. I didn't mean to give it to you 'till Christmas, but seein' as how you seen fit to give me the needles tonight, I might as well spring it now. Here it is."

From his pocket he produced a green and white card and offered it to her.

She grabbed it out of his hand.

"I'm a member then—of the N. V. A.?" she inquired.

"Can't you read?" he answered.

"Yes, too bad YOU never went to school," she remarked, but in a forgiving manner. "Oh, well, it's nice of you, it really is. Thanks, Dan. Thanks awfully."

There was an awkward silence.

Marion opened her purse and fumbled around in it for a brief spell. Finally she produced a card of yellowish tinge. She handed it to him.

"Tit for tat," she said in reply to his inquiring glance. "I might as well be Santa Claus, too. That's YOUR Christmas present."

He looked at it closely. Then:

"Why, it's a card in the N. V. A. Library."

"Yes, that's the most valuable Christmas gift I could possibly give you. It's worth more to you than a route. I want you to use it, too. And the first book I want you to read is called 'HOW TO BE HUMAN THOUGH MARRIED!'"

BERT LAHR MERCEDES LA FAYE

"KEEP ON SMILING" CO.

MERRY CHRISTMAS!

GREETINGS FROM

KOLB and DILL

Now Playing Pacific Coast in Their New 3 ACT COMEDY-DRAMA, by AARON HOFFMAN, Entitled

NOW and THEN

BASED ON THE VOLSTEAD ACT

Kolb & Dill, Julia Blane, May Cloy, John Fee, Wilbur Cushman, Charles Yule, Frank Wallace, Allyn Lewis and Allan Conner. Frank Hill, manager; Tom Hodgeman, business manager; George Clark, stage manager.

Frisco Date—Opens December 24th for 4 Weeks at the Shubert-Curran Theatre

MERRY CHRISTMAS TO ALL

BEN LEVINE

PRESENTING DRAMATIC STOCK

DESMOND THEATRE

(formerly the Peoples)

PHILADELPHIA

LENA DALEY

Wishes Everybody

A MERRY CHRISTMAS

AT THE COLUMBIA, NEW YORK, NEW YEAR'S WEEK

with

BROADWAY BREVITIES

GREETING FROM

JIM GLADYS GUILFOYLE

Direction BILLY JACKSON

**Holiday Greetings**

FROM

EMMA CARUS AND
WALTER LEOPOLD

HAVE YOU HEARD OUR NEW BALLAD?

"IS IT A SIN"
(MY LOVING YOU)

Direction HARRY WEBER

A MERRY XMAS and A HAPPY NEW YEAR TO ALL OUR FRIENDS

JULIUS AND **MAX**
HOWARD **COLEMAN**

("WHAT'LL WE DO IF THEY DON'T STOP LAFFIN")

With SAM MORRIS AND BEN BERNARD'S

"HEADS UP"

MERRY CHRISTMAS

HARRY HICKEY LA VAN
AND
LETTIE BOLLES

IRONS AND CLAMAGE

"TOWN SCANDALS" CO.

XMAS GREETINGS

Eddie DeVelde-Harris Charlie

STRAIGHT

JUVENILE

Helping to make Morris & Bernard's "HEADS UP" the talk of the Mutual Circuit

Orchestras' Future Bright

The past year has been the biggest ever experienced from the point of view of dance orchestras. This applies to organized combinations of national or international repute and is evidenced in a number of ways. The question has arisen, and the leaders in this field are asking themselves, "How long will the present craze for organized dance orchestras continue?" The replies to this query have been varied, with the guesses hazarded ranging from a month to five years, but the one thing that stands out is that nobody knows.

It is wise to look into the history of the modern dance orchestra, find out the reasons for its being and for its appeal to the public. With the birth of jazz the dance took on a new lease of life. Dance halls were opened and cabarets flourished. Jazz music had its origin in the honky-tonks of the Barbary Coast, the black-and-tans of Chicago and the other dives in the less orderly districts of cities throughout the country. By "jazz" the writer implies that form of cacophonous barbarity that appealed solely to the baser emotions and induced in the listener the same type of auto-intoxication that was in evidence in the tribal dances of the African aborigines and in our own American Indians. The insistent beat, beat, beat of the tom-tom that stole insidiously into the mind of the listener, putting him or her under a hypnotic spell from which excesses were the natural result. Certain music charlatans, quick to recognize the commercial appeal of music of this kind, organized themselves into "combinations" of which the saxophone, clarinet and drums were the primary requisites, and toured the country, gaining fame because of the acrobatic propensities of their members whose musical ability, in almost all cases, was a blasphemy. This sort of thing lasted for some time, having its brief hour in the public eye, and finally burning itself out through its own ineffectual and disgusting fury. During its brief life it aroused the ire of the clergy and of clean living people throughout the world, but there are some real benefits that can be traced to it. First, there was the recognition of dance organizations as such, and secondly a revivifying of interest in dancing, with temples, in the form of cabarets, being constructed entirely for the worship of the Goddess Terpsichore.

The next step was one of reform. A young man came out of the West who realized that people liked to dance, who kept to the underlying beat of what had come to be known as "modern music," but who had decided that all this could be done and the result still be music. Art Hickman, who had become widely known in San Francisco, came to New York, stayed for a while at the Hotel Biltmore, later went on the Ziegfeld Roof and in the Ziegfeld "Follies," and introduced to the dance lovers all over the country a type of music that was new to them and which came as a balm to ears that had

been assailed by the harsh blattings of the "jazz" bands. His effects were produced by harmony and beauty of arrangement, and the members of his organization behaved like musicians and gentlemen, winning the respect and admiration of their audiences. At this time he found a place in the phonograph recording world, and made a new mark for dance record sales by any one artist. Several others made their appearance in the East about the same time, 1919 and 1920, but were not as well advertised or as cleverly organized as the Hickman orchestra. Hickman could have stayed on in New York for a good while longer, but he had become interested in the management of the St. Francis Hotel, San Francisco's most modern hotel at that time, and his duties called him back to that city.

Closely following on the heels of Hickman's success and capitalizing the style of music that Hickman had introduced came Paul Whiteman and his now famous Palais Royal Orchestra. Whiteman took New York by storm, had a likable personality, and was a shrewd enough business man withal to surround himself with a staff that was able to keep his name before the public and reap the greatest benefits from his popularity. The Whiteman orchestra started the vogue for special arrangements and really became the standard by which all dance orchestras were judged. Since then almost any dance combination worthy of the name strives for originality in its dance arrangements, some of them going so far as to hire experts to make their orchestrations and to coach their orchestras, the leader in this class being Vincent Lopez, and his Pennsylvania Hotel Orchestra.

A big play was then made for the phonograph recording companies, the orchestra leaders seeking to gain publicity in order to gain the attention of the recording managers. One wise contractor entered into an arrangement with one of the largest record companies whereby he supplied musicians for the making of records. This man had none of these musicians playing in dance halls or cafés at the time, but owing to the publicity he attained through the sale of records he was able to book his orchestras for country-wide tours and in the best cafés in the country. This man is Harry A. Yerkes, whose Columbia Saxophone Sextette, Happy Six, Six Bell Hops, S. S. Flotilla Orchestra and Metropolitan Players are now known all over the country and who has other orchestras besides.

To list the names of Who's Who in the orchestra world today would take more space than we have available, but some of the better known besides those above mentioned are: Mal Hallett, Sam Lanin, Joe Gibson, Joe Raymond, Simone Martucci, Roy Bargy, Paul Specht, Ray Miller, Isham Jones, Barney Rapp, Al Jockers, Arnold Johnson, Paul Biese, Harry Stoddard, Jimmie Carr, Jack

Merry Christmas
to
Everybody
from

Mr. and Mrs. Harry Kahne

JOHN BARRY
and
LOU BARRY

Extend Christmas Greetings to All

Best Regards to Frank Howie.

A Real Place to Stop.

Jake Potar

PRESENTS HIS

KANDY KIDS

PLAYING THE MUTUAL CIRCUIT

MERRY CHRISTMAS TO ALL

Season's Greetings from

WILL KING

HIPPODROME THEATRE, SAN FRANCISCO

NOVELTY PERETTOS

A SNAPPY NOVELTY!

Merry Xmas to All!

Joe Gibson

and his

Moulin Rouge Orchestra

Presented by PAUL WHITEMAN, Inc.

WISH YOU A MERRY CHRISTMAS AND A
HAPPY NEW YEAR

Same
to You

GUS FAY

Folly-
town

Dolly Rayfield

PRIMA DONNA

Merry Christmas

Follytown

Jacque Wilson

INGENUE

Greetings

Follytown

Helen Andrews

SOUBRETTE

Compliments of the Season Follytown

GREETINGS FROM

AL LEVINE'S BAND

NOW PLAYING KEITH VAUDEVILLE WITH

MAYME GEHRUE

A REAL VERSATILE ORCHESTRA

Violin: "RED EAGLE" MORRELL—Piano: MURREY FRIEDMAN

Cornet: ED POGGIE—Saxophones: SAM GUBERNICK and JOHN CAMPBELL

Trombones: LOUIS SAVARESE—Drums: AL LEVINE

JOE RAYMOND

and his Little Club Orchestra

direction PAUL WHITEMAN, Inc.

WISH YOU A MERRY CHRISTMAS AND A HAPPY NEW YEAR

ED—PRESSLER & KLAISS—BLANCHE

"A LIVELY DUO"

WISHING EVERYONE A MERRY XMAS AND HAPPY NEW YEAR

Direction—H. BART McHUGH

LILLIAN SHAW

SEASON'S GREETINGS!

Green, Charles Stickland, Ray Masino, Dan Russo, Gene Dabney, Eddie Elkins, Clyde Doerr, Five Kings of Syncopation, Versatile Sextette, Ted Lewis, and numerous others.

All the above have accepted as a basic principal the fact that dance tunes are music. People love music. Hence it must follow that people love dance tunes. As long as this love continues, and it is really inborn in a majority of individuals, so long will orchestras hold the high and remunerative position they hold today. It is the writer's opinion that dance orchestra popularity is still in its infancy, and that wise business methods and proper exploitation will put the modern orchestras on a plane never dreamed of before. Musicians must be reasonable. They must remember they are artists and comport themselves as such, being pleasant but retaining their dignity. The records will spread their names throughout the country and throughout the world. Vaudeville acts and other forms of stage presentation will add to their prestige, and they should be wise enough to grasp their opportunity and not to abuse it. Fair dealing with their employers and with one another is a primary requisite that should not be overlooked. The money will come in time, but it is wise to remember that this money comes from the public purse, and that there is a limit to what the traffic will bear. The leaders are setting a good example in this respect, and the coming year will be the scene of dance orchestra triumphs that will astonish those who have not kept in close contact with the growth of modern dance music and its evolution from "jazz" to "symphony."

CHILDREN'S THEATRE OPENS

The Children's Theatre, in the Heckscher Foundation for Children at 105th street and Fifth avenue, was opened for the first time last Friday night to an enthusiastic gathering of kiddies, who saw all of their favorite characters of Hans Wagner and Grimm come to life before their startled and delighted eyes. The theatre is a building in the Foundation by itself, being a modern structure, the exterior of stucco, and the inside done in marble, with fourteen panels showing fairyland's inhabitants, done by Will Pogany. The lights are not placed in globes, but in little toyland houses with red roofs and all. The house seats 1,000.

Mrs. Charles Dana Gibson presided over the opening performance, while Augustus Thomas dedicated the theatre. The artists were the children themselves, who appeared in reproductions of "Little Red Riding Hood," "Bo' Peep," "Snow White" and various other favorite tales. All the performers were children who had been through Children's Court and were remanded to the Children's Society. The opening performance was repeated to audiences made up of orphans, and children from various asylums, who were admitted free of charge.

Donald Roberts and Hazel "Sunny" Boyne will begin a tour of the Pantages circuit on December 31st.

C. B. MADDOCK

presents

**50 Miles
From Broadway**

with

WATSON AND MERVILLE

CHARGE OF THE DARK BRIGADE

Half a lung—half a lung gone and I pondered.

Me for a little rest or my days were numbered.

I sought a swell resort just like a reg'lar sport.

(I had six hundred.)

"Hey front!" the captain said. "Forward, the Dark Brigade!"

After my bag and cane, madly they floundered.

Forward the Dark Brigade. Was there a coon dismayed?

No! They had found me out. Grossly I blundered.

For an extended mit, I fell as in a fit. Right on my neck they lit.

Right at my heels they hung for my six hundred.

Porters to right of me. Bell-hops to left of me.

Waiters in front of me dallied and wondered.

How long my coin would last, for it was going fast.

And e'er I caught my breath gone was a hundred.

Flashed each their taking ways. Flashed each their longing gaze.

Smirking and bowing they enticed my coin away.

'Till they had plundered.

From off my meagre roll their self-apportioned toll.

Business was rushin' until they had the whole.

Well was I laundered.

Cleaned out in proper style. Gone my six hundred.

No one to right of me. No one to left of me.

No one in front of me. Alone I wondered.

How I could pay my bill. How I could stall until

Somebody made a will

In which I numbered

Among the legates. I, wobbling at the knees,

Missed my six hundred.

For just a week I stayed. Then came by wire—delayed

Help for the plundered.

Ne'er will their glory fade. Boy, what a charge they made

On my six hundred.

"WILL SHAKESPEARE" STARTS

Rehearsals started this week of the Winthrop Ames production of "Will Shakespeare," by Clemence Dane. The show is expected to be presented in New York early next year, with Otto Kruger in the role of Shakespeare, who at the beginning of the play is twenty years old. Others in the cast are Katherine Cornell, Mary Lenihan, John L. Shine and Augusta Haviland.

Olga Myra is now appearing in the Ned Wayburn Revue at the Knickerbocker Grill.

COMPLIMENTS OF THE SEASON BERT LEVEY CIRCUIT OF VAUDEVILLE THEATRES

Booking and Operating over 100 Theatres

Home Office, Alcazar Theatre Bldg., San Francisco

OFFICES

CHICAGO Paul Goudron, Representative, 806 Delaware Bldg.
SEATTLE J. G. Riley, Representative, Empress Building
DENVER Bert Pittman, Representative, 408 Tabor Opera House
LOS ANGELES E. G. Browder, Representative, Jr. Orpheum Building

Greetings

**CHARLES
HOWARD**

**Billy
McDermott**

"The Count of No Account"

BOOKED BY DAVIDOW & LEMAIRE

PLAYING SHUBERT VAUDEVILLE

Christmas Greetings to Everybody

FRED CEVENE Presents

THE CEVENES
IN "A PARIS CAFE"

Merry Christmas
and

A Happy New Year to All Our Friends

Booked Solid, B. F. KEITH CIRCUIT

Sailing to London in July



RUTH GIBBS

Lord Tennyson said:

RING OUT THE OLD, RING IN THE NEW—
RING HAPPY BELLS ACROSS THE SNOW;
THE YEAR IS GOING, LET HIM GO;
RING OUT THE FALSE, RING IN THE TRUE.

and that goes for me also

RUTH GIBBS

ONE OF THE FEATURES OF WM. K. WELLS'

"BUBBLE—BUBBLE"

MEETING WITH TREMENDOUS SUCCESS

SINGING, DANCING AND PLAYING LEADS

Direction of WM. K. WELLS

A NEW PRODUCTION!

EDDIE FOY AND FAMILY

IN WILLARD MACK'S MUSICAL COMEDY DRAMA

"THAT CASEY GIRL"

Mlle. DONATELLA

Presents

CARNIVAL OF VENICE

HOLIDAY GREETINGS TO ALL OUR FRIENDS

Direction, HARRY WEBER and SIMON AGENCIES

"SO FAR, SO GOOD"

AL. K. HALL

Now Playing ORPHEUM CIRCUIT and KEITH'S CIRCUIT to Follow. BOOKED TILL NEXT AUGUST.

"SO FAR, SO GOOD,"

MERRY XMAS!

CHAS. ALLEN—BENTHAM OFFICE—"DONE DIS"



Yip, Yip, Yip! A Merry Merry and A Happy Happy!

LONE 4 STAR

Featuring
RUTH GIBBS
RALPH VERNON
PAUL ORTH
LESLIE BARRY

REAL PUNCHERS WITH A REAL "PUNCH"

Singing our way into popularity with
William K. Wells' "Bubble-Bubble"



STOCK ACTORS ORGANIZING

Activities toward bringing about the formation of a national organization of stock company performers were begun this week by Ann Mason of "The Last Warning" company, Marjorie Rambeau and Florence Chapman, all of whom are graduates of stock companies. They say that there are over 4,000 persons appearing in stock companies in the theatres of the United States and that they have never been organized for mutual benefit as well as professional consideration.

The idea of the organization was conceived by Miss Mason, who until her Broadway debut in "The Last Warning" had been a member of various stock companies throughout the country. She says that the stock players are working indefatigably at their art, with very little hope and encouragement. According to the views and belief of the producing managers "a stock actor once, always a stock actor," and that the average manager does not want to give them a chance. Yet she says this belief has proved false, for the stock actor has frequently become a Broadway star and a famous one at that.

In discussing the new movement that she and her sister players are working on, Miss Mason, said: "The influence of stock on the American stage has been tremendous. It has been responsible for keeping the drama alive in the small community, as well as being responsible for the retention of standard works in the theatre. Then, during the past few years there have been so few road companies, that communities have been entirely dependent on the stock companies."

"So therefore the organization of stock players is essential in order that their work be protected. It is a Broadway axiom that the good player must be first trained in stock, yet no organized effort has ever been made to sustain stock companies and their traditions. If they flourish, well and good, if they fail they are regarded indifferently, despite the fact that the players usually become the permanent friends of the community."

"The organization will not infringe on the purposes of other stage societies. Its purpose is simply to enrich American theatrical life by bringing merited attention to one of its most important cultural agencies. It will bring these players into a society that will sustain those powers and traditions which are most necessary and important to our stage."

The name of the new society has not been decided upon as yet, but Miss Mason announced that she has taken offices in the Knickerbocker Building, where the formulation of the society will take place.

Mary Miles Minter, at the conclusion of her contract with Famous Players-Lasky, will be seen in a dramatic production on the speaking stage.

ETHEL BARRYMORE WILL BE FIRST

Ethel Barrymore will reach Broadway by quite a margin over Jane Cowl in the race of Arthur Hopkins and the Selwyns to present their respective stars in "Romeo and Juliet." Miss Barrymore will make her initial appearance in the role of Juliet at the Longacre Theatre during Christmas week, while Miss Cowl will probably not arrive in New York until late in January or the early part of February.

Miss Barrymore closed her engagement in "Rose Bernd" at the Longacre Theatre last Saturday night. Mr. Hopkins felt that it was too great a strain for the star and her company to rehearse all day and then have Miss Barrymore play in the evening. In his desire to give an artistic interpretation and presentation of the Shakespearean play Hopkins decided that he would forego the continuance of the Barrymore vehicle and have the star devote her entire time to rehearsals of her new play. Hopkins figures that with continuous work he will be able to get the production ready for its opening at the Longacre on Christmas night or a day or two later.

At first it was the intention of the Selwyns to have Miss Cowl make her debut at the same time that Miss Barrymore did. But after consideration and consultations they felt that it might be more to their advantage in taking the show out of town for two or three weeks instead of "breaking" it in "cold" on Broadway. So they instructed Jack Welsh to book about three weeks out of town with the opening date set for Toledo, Ohio, on Dec. 29.

PUBLICITY FOR "ROBIN HOOD"

Arrangements were effected this week by Peter Smith, publicity director for "Robin Hood" with the New York Board of Education, giving him permission to supply the history classes of all the public schools in New York and Brooklyn with publicity propaganda of the film that is now playing at the Lyric Theatre.

Smith in his arrangements with the Board of Education is to supply each history teacher in whose course "Robin Hood" is studied, one three sheet, one one sheet, stills and a lecture which is to be illustrated by seventy-five colored slides on the subject.

MUST PAY FOR TRACTOR

John McCormack will have to turn a few of his melodious notes into cash and disburse \$1,600 of it to Luther M. Wright, of South Norwalk, Conn., according to a verdict rendered by a jury in the Superior Court of Bridgeport. This amount is assessed McCormack as payment for a tractor which was used on his farm at Darien.

Season's Greetings From

EMMET ELsie GILFOYLE & LANGE

Appearing in Person Over the

B. F. KEITH AND ORPHEUM CIRCUITS

LEW LEDERER

in Dutch, with Joe Oppenheimer's "Broadway Belles," said to be the funniest show on the Mutual Circuit

GREETINGS SEASON 1922-1923

WISHING ALL MY FRIENDS

A MERRY CHRISTMAS AND A HAPPY
NEW YEAR

TONY CURLEY

"SLIDING" BILLY WATSON'S BIG FUN SHOW

SEASON'S GREETINGS TO ALL OUR FRIENDS
 "IT'S BETTER TO BE ORIGINATORS THAN IMITATORS"
 THE MOST IMITATED ACT IN SHOW BUSINESS

HUCK
CALLAHAN AND **BOBBY**
BLISS
 "ATTA BOY PETEY"

JOE MITTENTHAL
 AND
JIMMIE FERRO

WISH EVERYBODY A MERRY CHRISTMAS AND A HAPPY NEW YEAR

JOE MITTENTHAL, Inc.

JOS. MITTENTHAL, Pres.

1591 Broadway, N. Y.

JAS. J. FERRO, Vice-Pres.

I Wish You and YOU and YOU and YOU

A MERRY CHRISTMAS and HAPPY NEW YEAR

TRIXIE FRIGANZA

YULETIDE GREETINGS

to all my friends. I hope yours will be happy. I know you wish me the same.

MYRTLE ANDREWS

You can't lose me. Still with JOE OPPENHEIMER'S BROADWAY BELLES, touring the Mutual Circuit.

Psychology and Censorship

By DELAVAN HOWLAND

The censorship problem is a psychological problem! How many censors are aware of this fact? Very few, we dare say; for very few, probably, of the members of the Censorship Guild know anything about psychology. They are not generally selected and appointed to their office with a consideration of any such qualification, but for political and other reasons. There is nothing very strange about this. The politicians who do the appointing have, naturally, no idea of the relation of psychology to the matter, and know less (if possible) about it than their appointees.

This is why the whole censorship question is in such a muddle—because its solution is being attempted by persons who know little or nothing of its scientific basis, the science of psychology which explains mental and moral action and conduct. This science reveals and interprets the natural laws underlying the matter that the censor attempts to safeguard—public moral health—and shows that his task is fundamentally analogous to the job of that other censor who has long and successfully looked after the preservation of public physical health—the community health officer.

A censor of public entertainments is nothing more nor less than a moral health officer, an officer whose duty is to prevent offences against the moral well-being of society, just as the ordinary health officer sees that no harm is done to the physical health of the people-at-large.

This latter officer must, obviously, be a person educated in the science of physical health preservation. The absurdity of appointing anyone without this qualification is evident to all. But no one in authority seems to have realized the equal absurdity of appointing as censors persons without a knowledge of the science dealing with preservation of moral health.

And with the ignorance usually installed in the censor's office, there goes naturally a vagueness and lack of understanding as to what the duties and powers of a censor really are that leads inevitably to an arbitrary and improper exercise of the functions of his office.

The purpose of a public health board is clearly not to secure the health of the individual, but of the people at large. It does not aim to deter individuals from doing what is detrimental to their own physical welfare. Their private physicians are supposed to attend to that.

Like all social regulative machinery, in theory it does not propose to interfere with any actions of an individual that affect himself only.

A person may lead as uncleanly and unhealthy an existence as he chooses—commit all sorts of hygienic crimes against himself; but, when his unsanitary habits reach a point where they menace the health of others, the health officer steps in. In plain terms, an individual is not to be permitted to do what harms himself—when harming himself has a bad effect on others.

Prohibitions against traffic in harmful drugs and intoxicating beverages, the laws against gambling, and even punishment for attempted suicide, are all based on this idea. But, incidentally, however, there must be noted a vital mistake, not always avoided in carrying out the idea—a mistake that is now being made by those censors of our appetites, the promulgators and enforcers of the Prohibition Law, who, through ignorance of sociological principles, are futilely endeavoring to control individual appetite. They apparently are unaware of the other fundamental principle of all social law—that it shall have

no concern with individual conduct, *per se*: Selling or giving to another person, or inducing another to indulge in, intoxicating drinks is a just cause for prosecution under a rational prohibition law. But, legally punishing individuals for simply having in their possession and personally using intoxicants is a violation of inherent individual rights that can only breed resentment and antagonism against all law, and lead to its subversion.

The case of the censor of public entertainments is like that of other censors. His first inquiry should be, not whether a public exhibition indicates a low morality on the part of the exhibitors, but whether it is likely to induce such a condition in the public that views it.

And the moment he makes such an inquiry he begins to delve into a study of the natural laws underlying moral questions, and is obliged to make use of the science of psychology. Common sense would dictate such a course.

How can he know what is dangerous to public moral health without a knowledge of moral laws? To be sure, to a certain extent, common sense itself is efficacious in censorship matters, just as it is in the safeguarding of physical health. In ordinary practice, a board of health takes no cognizance of unsanitary individual acts until they become offensive to other individuals—until they offend the moral health-sense of the community. Many conditions that are more or less unhealthy are never interfered with because they are not evident to others; while some that are not particularly unsanitary, but which are offensive to the neighbors, are at once abolished; so that it is practically a matter of ascertaining when this health-sense is offended. That is the first concern of the health officer.

Thus under ordinary conditions the community is largely its own health board. In the same way, an audience of morally normal individuals would form a common sense board of censorship—be its own censor, in fact, and one far more practical than the prevalent official type, which uses little common sense and knows nothing of science, but whose judgments seem to be controlled solely by personal bias. The movement to abolish this type of censor and replace it with censorship boards composed entirely of lay members—of individuals representative of the normal audience—would be a step in the right direction. It would bring about what might be aptly called "common-sensorship"—very effective within its limitations.

But something more is required for an ideal censorship system. There must be scientific knowledge directing it. Every board of health must have at its head a physician or person with a scientific knowledge of health laws. The health-sense of a community is a variable and uncertain guide. In the slums it is quite different from what it is in refined neighborhoods; and the normal health-sense of any community may become so deadened as to lose its efficacy. People after awhile become used to unsanitary conditions and heedless of their menace.

It is the same with moral sense. The ordinary test of the moral healthfulness of a public entertainment would be the moral sense of the normal audience. Does it offend that or not?

If it does it should be prohibited—no matter if some non-normal elements in the audience find no offense, but pleasure, in it.

This, we say, would be the ordinary test; but patrons of the theatre may become (as

SEASON'S GREETINGS FROM EARL LINDSAY

Producer

who has staged

"Ye Song Shoppe"
"Kiss Me"
"Flashes"
"Flotilla Revue"
Reisenweber's (four shows)
Maxim's (three shows)
"Rings of Smoke"
"Wm. Rock's 'Silks and Satins'"
"Renee Roberts & Co."
"Claridge Revue" (Montreal)
"Kenmore Hotel Revue" (Albany)
"Steppin' Around"

who has staged

Frank Farnum in "Everybody Step"
"Extra Dry"
"Three Brox Sisters"
"Mack Sennett Bathing Girls"
"California Bathing Girls"
Julian Eltinge ("Elusive Lady")
"A Reckless Eve"
"Page Miss Venus"
"Florenz Tempest"
"Nixon Cafe Revue" (Pittsburgh)
"Revels of 1922"
"Fox Sunshine Bathing Girls"

and Vaudeville's newest sensation, "Earl Lindsay's Follies of Vaudeville." Many others and many more to follow.

WRITE FOR SPECIAL MATERIAL

Talented performers communicate with me at 300 West 49th St. Longacre 3730.

The ORIGINAL Watch and Clock Man.

Gus Fowler

THE WATCH KING

SENDS GREETINGS AND ALL GOOD
WISHES FOR CHRISTMAS AND THE
NEW YEAR TO ALL

XMAS WEEK—PALACE THEATRE, NEW YORK CITY

ROSE SYDELL

AND

WILLIAM S. CAMPBELL

Extend the Season's Greetings to All!
1922 1923

HOLIDAY GREETINGS FROM

JOE BAUER

MANAGING DIRECTOR

WIGWAM THEATRE, SAN FRANCISCO

MUSICAL COMEDY AND VAUDEVILLE FROM 1906 to 1923
AND STILL GOING STRONG

HARRY HOLDEN AND HARRON LUCY

"THE BILLPOSTER"

MERRY XMAS and HAPPY NEW YEAR TO ALL

Direction HARRY SHEA

A MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL!

STONE AND PILLARD

VARIETY MAY NOT LIKE US, BUT THE BOX OFFICE OF EACH THEATRE WE HAVE PLAYED SHOWS THAT WE ARE THE RECORD BREAKERS OF ALL TIMES.

ASK

FRANK WESTGATE, MANAGER, EMPIRE, PROVIDENCE
MRS. THOS. HENRY, MANAGER, GAYETY, BOSTON
JOE CONE, MANAGER, GRAND, WORCESTER
LOU HURTIG, MANAGER, HURTIG & SEAMON, NEW YORK
J. HERBERT MACK, MANAGER, COLUMBIA, NEW YORK
JAMES SUTHERLAND, MANAGER, CASINO, BROOKLYN
SAM A. SCRIBNER, GEN'L. MGR., COLUMBIA AMUSEMENT CO.

WE PLEASED THEM AND THEIR PATRONS, WE SHOULD WORRY!

SURROUNDED BY A CAST, EVERYONE AN ARTIST

BILLY GASTON

LATE OF
"OH LADY, LADY" CO.
"GIRL OF THE GATE"
AND SAM BERNARD SHOW
FORMERLY OF TEAM, GASTON & STONE

BILLY BAKER

LATE OF
GEO. STONE and BILLY BAKER
SCARECROW and TINMAN
IN NUMBER ONE "WIZARD OF OZ" COMPANY

FARNSWORTH AND HART

LATE OF MANY WINTER GARDEN SUCCESSES

ROSE DUFFIN

LATE OF THE BURBANK MUSICAL STOCK,
LOS ANGELES, CAL.

MAURICE E. CAIN, MANAGER

SAMMY WRIGHT

KING BUMPER OF BURLESQUE, WELL KNOWN IN
BURLESQUE AND VAUDEVILLE

WE HAVE ALWAYS IN THE PAST GIVEN THE PUBLIC WHAT THEY WANTED AND WILL CONTINUE TO DO SO UNTIL THE FINAL CURTAIN. GEORGE AND ETTA

SKIRT, in *Variety*, (Dec. 8) Said:

"Clever Etta Pillard! How she worked Tuesday night at the Columbia Theatre. Where on our musical comedy stage have we a dancer like Miss Pillard? They may sing better but they can't dance better."

SID, in *Clipper* (Dec. 6):

"Stone, the boy who can dish out the 'hokum' and is a 'champ' at it, is giving it to them in

this show. 'It's the kind of 'hokum' that the audiences like and he gives it to them good and plenty. Not being satisfied with this, he does a lot of dancing. There is none in burlesque who can top him in this respect. Stone is working real hard and keeps all his associates going at top speed. He is doing his 'bum' character that made him famous in burlesque."

UNO, in *Telegraph* (Dec. 6):

"Such gigantic demonstrative outbursts of

approval and laughter never before resounded within the Columbia walls. After an absence of three years, Stone & Pillard, returning to the burlesque stage, received this wonderful acclaim by the usually hardened Monday nighters at the Columbia and showed that it was easy for tried and true performers to 'come back.' It was all a fitting tribute to their popularity and a safe guarantee that they will continue to break the financial records of houses on the wheel the same as they did before."

They Yell and Scream, Like Over a Seventh Inning Rally at the Polo Grounds

they have been becoming for a long time past) so inured to the steadily deteriorating quality of dramatic entertainment offered that their normal moral sense becomes dulled and ineffectual as a criterion.

Here is where the scientific moral health officer, the psychologist, is needed. In taking up his duties, he will have to clear away some prevalent misconception regarding the moral effect of a dramatic exhibition on persons witnessing it or coming under its influence. He will admit psychology tells us that no normal individual's moral nature is permanently affected at all by such an experience.

The emotional reactions that result therefrom are artificial (not natural) reactions; they are merely evanescent reflections that do not affect the moral constitution. They are not subjectively experienced by the individual, but objectively felt and with a consciousness of being externally controlled. Even the persons who give the dramatic performance, who represent imaginary characters and simulate their characteristic emotions, are not affected in the least, morally, by the same.

An actor may impersonate a murderer for years, but he is no more a murderer in his own nature at the end of that period than at the beginning.

An immoral exhibition excites either one of two kinds of emotions in a spectator—a pleasurable or a painful one.

If a pleasurable one results, then the person either has a revulsion of feeling and is ashamed of his emotion afterward, or else his moral nature is relieved and purged for the time being of that particular low moral impulse. In either case there is no permanent effect on his moral constitution. This means that there is no real harm done to a person's moral fibre by seeing, hearing, or reading immoral pictures, plays, stories, etc. Such influences do not permanently affect it.

Indeed, physiology goes further and says that no emotional experiences of any kind can really change an individual's inherent moral structure. Such change can only come about through evolution.

A person is born with a certain type of moral nature; that is all there is to it. It cannot be altered in an individual lifetime. Only its outward manifestations can be controlled; and these manifestations are what constitute moral conduct or behavior, and in the mass the social morals that social laws aim to maintain at a certain standard.

But, individual morality is beyond social control. We all have our private moral lapses which, so long as they are not publicly manifested and registered, as it were, do not affect our moral standards. Such impulses often come to the surface in times of stress, when social restraint is suddenly removed, and shock ourselves and others. They may break through, in spite of repression, after years of the most perfect moral self-control, as in the case of the world-famous, highly-gifted author who, some years ago, after a long and honored career, was suddenly found guilty of a horrible, unmentionable moral offense. There was no sudden change in his moral nature. The low impulse had always been there.

It was his standard of moral behavior that was finally broken down.

There is a skeleton in the closet of every household, and everyone may know that they are there; but unless they are brought out and publicly displayed, the respectability of each household and the moral standard of the community are not impaired.

Thus, though individual moral sense cannot be controlled, the moral standard of society can be. And this is the purpose of censorship, as it is of all regulative social machinery—to prohibit what is socially harmful. The harm in a low moral exhibition lies in two tendencies—primarily and directly in that it is offensive to the moral sense of the normal audience; and secondarily, in that it lowers the social moral standard through the stamp of social acceptance placed upon it.

Such a performance may be offensive to nearly every person that sees it; but if each one tacitly accepts it, believing that it has the sanction of the mass, the moral standard of the mass is thereby lowered.

On the other hand, many individuals in an audience may secretly find gratification in a spectacle that their social moral sense

causes them to publicly condemn. It is a case of private satisfaction versus public well-being. Civilized society demands that the latter be made paramount; and every rational person feels and knows the necessity for the moral conventions established and observed with that end in view.

To be practical, the censorship system must be a national system. Local or State censorship, it is clearly demonstrated, can only cause confusion worse confounded. The country could be divided into districts, each with a board of censorship to pass on all dramatic productions (plays, moving pictures, etc.) made within its territory. Anything permitted in one district could be shown anywhere in the country.

These district boards should be composed of quite a large number of representative citizens, with the personnel changed often (to keep them in the lay class and preserve freshness of view).

The members could be drawn for service periodically, as in the ordinary jury system; and each board should have as director a person educated in censor-psychology, like the court judge who is learned in the law of the land and has a technical knowledge of the same that the jury lacks. The director would not have to personally witness any production, that duty being left to the lay members; but he would instruct them what to consider in their deliberations, review their findings, and be the final arbiter, like the court judge who may overrule any jury verdict not in accordance with law.

In fact, the whole system should logically be carried out on the same principle as the ordinary court system, with a supreme censorship body to whom appeals could be taken. And the common sense way to make use of the system would be—just as with the court system—not to use it at all except upon complaint in cases where legal action is clearly necessary.

So much as a suggestion for a logical plan for censorship on a scientific basis—if we are to have censorship at all.

Since "to have or not to have" is the question still being fiercely disputed, with no settlement in sight, why do not the "to have's" put an end to it by adopting and concentrating upon such a plan?

They will never give up the fight until they have won (that seems quite certain); and they will never win a decisive victory without a logical or reasonable plan.

"MIDWAY FOLLIES" OPENS

"The Midway Follies," a new revue in six scenes, staged by Billy Koud and produced by Messrs. Dawson and Mortan, opened at the Midway Gardens, Fulton street and Rockaway avenue, Brooklyn. The cast includes Nat Mortan, Eli Dawson, Mlle. Rosa Rosalia, Eva Barra, Dolly Calame.

The new cabaret is under the managerial direction of Jack Madine, former dancing partner of Joan Sawyer. Bill Waco's Symphonic Orchestra, a nine-piece combination, contributes the dance music.

PICTURES ON TRAIN

CHICAGO, Dec. 18.—To break the monotony of long trips, the Chicago & Alton Railroad has put on its first moving picture show for passengers on the St. Louis train, which leaves here at noon. The pictures are shown at two o'clock in the dining car. Similar exhibits will be shown on the night train for St. Louis to those who do not use the sleeping cars.

BIG CHECK FOR PRODUCER

Mike Goldreyer of the Mindlin-Goldreyer combination, who are the producers of "The Last Warning" at the Klaw Theatre, received his profit check for the earnings of the play during its first seven weeks in New York. The check, according to Goldreyer, amounted to more than his earnings in the A. H. Woods office did in five years.

WHITTENDALE WITH MUSIC. SHOW

Ainsley Whittendale has resigned the position of company manager of "The Texas Nightingale" to do the advance work for the operetta "Lola in Love," which opens at the Academy of Music, Scranton, on Christmas Day.

I have everything to be happy and thankful for this Xmas, as my success in VAUDEVILLE—on KEITH and ORPHEUM time—equals my BROADWAY MUSICAL COMEDY success of past seasons.



EMILIE LEA

The Premier of all acrobatic dancers with a singing voice to back it.

Supported by CLARENCE ROCK, a dancer who can dance—and SAM KAUFFMAN, a piano player who can act.

The highest form of praise is copy and imitation. There are at the present time about 9,999 dancing schools from New York to Pocatella, Idaho, teaching the EMILIE LEA SIDE KICK, the EMILIE LEA BACK KICK, etc. But I am not a bit jealous, and wish everybody in the business and everybody trying to get in the business.

A Merry Xmas and Happy New Year!

Booked solid by HARRY FITZGERALD—not forgetting his live-wire assistant DANNY COLLINS.

P. S. Mama and Papa, LOUISE and WILL LEA—better known as BILL and LOUISE LUCIFER, send greetings to friends in Australia, India, China, Japan, Continental Europe, the South Sea Islands and Staten Island.

PECK and KOLB'S

FOLLIES AND SCANDALS

PLAYING THE MUTUAL CIRCUIT
EXTENDS THE SEASON'S GREETINGS TO ALL!

ERNIE MACK

ENOHPAXAS

BONNIE LLOYD

THE KAT'S WHISKERS

BILLY TANNER

ECCENTRIC DUTCH

JESSIE RECE

PRIMA DONNA

OSCAR LLOYD

SINGING AND DANCING STRAIGHT

GRACE PECK TREBER

INGENUE

RAY KOLB

MANAGER — ALSO DOING CHARACTERS

LEW AUSTIN—Musical Director

MIKE MURPHY—Carpenter

WALTER C. FLOYD—Property Man

AND A

DANCING-DASHING BEAUTY CHORUS including

GERALDINE GOLDEN, MAE WEST, STELLA MORGAN, EDNA LARUE, ANNA FISCHER, THERESA GORNEY, MINNIE WATSON, EMILY NICE, MARGIE DILLON, JARVIS KERNS, FRANKIE FLINT, HELEN WATSON, (WARDROBE MISTRESS) AND THREE OTHERS.

"MASKED MEN" CLOSES

BALTIMORE, Dec. 11.—"Masked Men," the Ku Klux Klan play produced by Major Anderson Wright at the Ford Theatre here last week had a very short life, as it lasted just one performance as the members of the cast refused to go on Tuesday night when Wright failed to appear before the show and gave the people their salary for the preceding week.

The show opened the week before in Wilmington and played a few two night stands, coming here on Monday. When the show arrived there appeared to be dissatisfaction among the members of the cast due to the fact that no salaries had been forthcoming. After the performance that night Wright informed the people that he was going to New York and get some funds but would return the next night in time for the performance. They agreed to wait for his return. In the meantime Langdon Gillette, who had supplied the scenery and costumes, attached them, after telling the members of the cast he would wait until Wright returned. When it came curtain time the members of the company were at the theatre but Wright was not on hand. The manager of the house requested them to go on but they refused, stating that the previous week's salary would have to be paid first, as they had no protection as Gillette had attached the property of the company. The audience was dismissed and the money refunded.

About ten o'clock Tuesday night Wright appeared at the theatre with several thousand dollars to liquidate his accounts with the cast. The house manager informed him what had happened so he left town at once.

Ed Fielding the Equity deputy with the show, found himself powerless to do anything as Wright had not filed a bond with Equity, so therefore the members of the cast had accepted the engagement at their own risk.

Some of the players during the first week had their hotel bills paid by Wright and some got advances. But a number of them had received no money at all and were even compelled to pay their railroad fare back to New York.

INTIMATE THEATRE TO OPEN

An intimate theatre for the benefit of the upper west side to be arranged at 208 West 86th street, was the plan discussed Sunday evening at a banquet held at the Hotel Commodore. Many stage folk and others interested in the plan were present and the idea was outlined whereby permanent and visiting stars will experiment with an audience of about three hundred. "The Curtain" is the tentative name of the little theatre.

An unusual feature will be the establishment of a Green Room, by means of which the viewpoint of actor and audience will be exchanged. The enterprise is to be wholly in the hands of professional and competent actors and directors engaged.

Channing Pollock acted as toastmaster, and introduced a long line of well known stage people. Mrs. Arthur J. Sanville is president of the organization that leased the 86th street premises. It is the aim to make the corporation self supporting and preferred and common stock will be sold.

SHANK TOOK NO CHANCES

INDIANAPOLIS, Dec. 18.—When Isidora Duncan danced here recently, Lew Shank, the mayor, stationed four policemen in the wings to see that the famous dancer appeared on the stage costumed according to Indianapolis standards.

SENDS OUT ALLISON ARTICLE

The Producing Managers' Association is distributing through the mails to the theatre managers and producers throughout the country an article written by James Allison in the Cincinnati *Times-Star*, which eulogizes the first utterances of Augustus Thomas as executive chairman of the P. M. A.

The article says that Thomas has realized all that was expected of him in the way of "strength, diplomacy and argumentative skill." That his answer to the open letter addressed to him by Frank Gilmore of the Actors' Equity Association, defines the attitude of the managers clearly, separates the commendable from the unreasonable in the contentions of the Equity association, and finds expression in English so polished, so moderate, so simple and so clear that it might well serve as a model for all such type of articles.

The article expresses hope that Mr. Thomas may be able to accomplish much in the difficulties between managers and actors, now approaching the intensity that existed in the recent actors' strike. It says that unless he does something the bitterness is bound to increase more and more as the time approaches for the renewal of the contract between the managers' association and the actors' organization.

It then quotes a paragraph of Thomas' letter to Gilmore, which says:

"If your four thousand members will delegate to you, Frank Gilmore, the power, I believe I can persuade these fifty-three men to delegate to me an equal power, and that you and I can get together long before 1924 and extend this contract profitably to every branch of this great art in which we are so mutually interested. I have an idea that public opinion will almost demand something of that kind."

It is understood that besides managers and theatre owners, several thousand actors, all members of the A. E. A., also received a copy of the Allison article.

PRESCIENCE

By Alfred Bryan

I heard Paderewski play
And through the passion of his melody
There ran some golden thought of you
For I was listening and I knew
'Twas you.

And in the sunset Turner drew
I saw the fire of your desire
Flame up and die, without a flaw,
For I was watching and I saw
'Twas you.

And you were in the Carmen song
When Calve sang and passion cried,
'Twas you who killed, 'twas I who died.
So oft I dreamed it, and I knew
My Dream—come—true.

"An annual custom, during the Holidays,
Is greeting Friends, in different ways.
'The one best bet' is face to face,
Of course impossible, so hence this space."

Orpheum—Sioux City,
" —Duluth,
" —Hennepin-Orp.

Thanks to MR. KAHL

MINDLIN AND GOLDREYER

AND THE CAST OF

THE LAST WARNING

with WM. COURTLEIGH

WISH YOU A HAPPY NEW YEAR

WHAT THE CRITICS SAY:

In the *American*, ALAN DALE says:
"I defy the most hardened, most nonchalant theatre-goers to sit through this genuine mystery play without a curdle or two. It is precisely what the general public will understand and appreciate. Fascinating, romantic, a most engrossing thriller, it is an irrepressible thriller."

FRANKLIN P. ADAMS (F. P. A.) in the *World* says:
"The most amazing, exciting play I ever saw in my life and the most perfectly acted."

KLAW THEATRE

HEYWOOD BROWN, in the *World*:
"By all odds the most amusing show in town. It is the best of all the mystery shows."
PERCY HAMMOND in the *Tribune*:
"The most humorous and the most ingenious of its class—the best of its school."
JOHN CORBIN in *New York Times*:
"Congealed a first night audience with terror that was half laughter."
ROBERT C. BENCHLEY in *Life*:
"You can't miss 'The Last Warning' and still lay claim to having lived."

WEST 45th STREET

GREETINGS FROM**Ed Redmond**

Presenting the "REDMOND PLAYERS" in MELODY PLAYS

Now in its 40th Week at

WIGWAM THEATRE, San Francisco, Calif.

MONS. GRANT GARDNER

DIRECT FROM THE CANARY ISLANDS

YULETIDE GREETINGS

MERRY CHRISTMAS and HAPPY NEW YEAR

ERBA ROBESON

"BLOSSOM TIME"

Comedy side of
Present Topics

"FARNELL & FLORENCE in, FOR NO REASON,
Midst the Yuletide, of this Season,
Wish a Merry X'mas, and Happy New Year,
To Friends and Enemies, far and near."

Direction MR. J. H. BENTLEY

GREETINGS**RUTH ROYE**

Direction
HARRY WEBER



A Merry, Merry and a Happy, Happy from
HARRY FIELDS "HELLO JAKE GIRLS"

WITH
DIXIE MASON

AND FORTY HAPPY
 ASSOCIATES INCLUDING

TOM DUFFY

STRAIGHT

CHARLIE TAYE

SECOND COMEDIAN

JOHN WALSH

JUVENILE AND CHARACTERS

Dorothy Owens

PRIMA DONNA

Florence Drake

INGENUE

IRVING I. KAPLIN, Musical Director

HARRY SCHEUING, Properties

JOE LEE, Carpenter

AND THE GREATEST CHORUS ON EITHER CIRCUIT ADMITTED BY NEW YORK CLIPPER—BILLBOARD—NEW YORK TELEGRAM AND VARIETY.
 Sid. Clipper. "Hello Jake Girls" is a corking good burlesque show, it has a little bit of everything that burlesque audiences like. There is not a dull spot in it.
Not a Liability But an Asset

GRACE CAMERON and
DUKE ROGERS

WISH ALL THEIR FRIENDS A MERRY CHRISTMAS AND A HAPPY NEW YEAR

SEASON'S GREETINGS

KYRA

PLAYING SHUBERT VAUDEVILLE



GERTIE

ARCHIE—GERTIE

FALLS

Philadelphia—Christmas Week

B. F. Keith Circuit

MERRY CHRISTMAS
 TO ALL

BOB
SNELL
 AND
 ERNESTINE
VERNON

In an Artistic Diversion

Extend Heartiest Greetings to all their friends

Direction THOMAS J. FITZPATRICK

WE EXTEND A MERRY XMAS TO ALL

**Beaumont
 Sisters & Co.**

In "A REMINISCENCE"

by Edgar Allan Woolf

BOOKED UNTIL JUNE

B. F. Keith Circuit

THEODORE KREMER DYING

Theodore Kremer, author of "The Fatal Wedding," "Bertha, the Sewing Machine Girl," "A Desperate Chance," "The Queen of the Highbinders" and many other thrillers of the type that filled the ten, twenty, thirty houses in the early '90's is dying, in his home in Dresden, Germany, of an illness, details concerning the nature of which are lacking, according to a cable received here at the Harris & Woods offices. Kremer made his first success with "The Bowery After Dark," a play which he wrote for the old firm of Sullivan, Harris & Woods, around a lithograph for which an idea of Woods was responsible.

Kremer, when the vogue for thrillers was at its height, would take an event of the day, murder, robbery or similar happenings, and write a play around the idea. At the time of the escape of the Biddle brothers from jail he raced Owen Davis to see who could turn out a play first, "A Desperate Chance" being the result. It took him three weeks to do this. By those who knew him Kremer is spoken of as a man of quiet taste, culture and refinement despite the lurid character of his plays. After having made a comfortable fortune from his plays he retired to Germany about six months ago.

"KREISLER" FOR DRURY LANE

LONDON, Dec. 18.—The forthcoming production at the Drury Lane Theatre will be the famous play "Kreiser," to open in February with Maurice Moscovitch in the leading role. The production is now having a successful run in Berlin and the title in London may be changed to that of "Angelo" and the character will be Italian, as adapted by Louis N. Parker.

Mr. Moscovitch abandoned rehearsals of Jerome K. Jerome's play which was to have opened at the Apollo after Christmas and left for Berlin for a two-weeks' stay. After his first appearance at the Drury Lane, the actor promises to play "King Lear" at that house when "Angelo" closes.

"Kreiser" is also being produced in America by the Selwyns.



DAN DOWNING

Wishes the whole
world a very
Merry Xmas and
Happy New Year.

Many thanks to Messrs.
LOEW and LUBIN

"Buddy" says
"me, too"

See
IRVING M. COOPER



SEASON'S GREETINGS FROM SHERMAN, CLAY & CO.

*Announcing
Two Overnight Hits for 1923*

"WITHOUT YOU"

By Ben Black, Art Hickman and
Neil Moret—a fox trot with rhythm.

"After Every Party"

By Earl Burtnett—a waltz melody that
haunts you, with a story in the lyric.

Professional copies and orchestrations now ready—address any of our offices.

 Sherman, Clay & Co.

NEW YORK
56 West 45th Street
Richard Powers, Prof. Mgr.

SAN FRANCISCO
Pantages Theatre Building
Carl Lamont, Prof. Mgr.

CHICAGO
Planters Hotel
Ford Rush, Mgr.

MINNEAPOLIS
Arcade Song Shop
Ronald Johnson, Mgr.

SEATTLE
Sherman Clay & Co. Bldg.
Clyde Freeman, Mgr.

LOS ANGELES
Superba Theatre Building
Leonard Van Berg, Mgr.



HIPPODROME

MANAGEMENT CHARLES DILLINGHAM
CONCEIVED AND STAGED BY R.H. BURNSIDE, MUSIC BY RAYMOND HUBBELL

Columbia Amusement Company

PLAYING

**REAL BURLESQUE SHOWS
IN REAL THEATRES**

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL
YOUR OLD FRIEND

JACK ORMSBY

WITH SMILES AND KISSES

I NEVER KNEW WHAT SHOW BUSINESS WAS UNTIL I PLAYED THE MARVELOUS KEITH CIRCUIT
DOING NICELY, THANK YOU!!

JOSEPH K. WATSON

SAME TO ALL OF YOU!

BERDIE KRAEMER

Wishing All My Friends a Merry Xmas & Happy New Year

Direction MR. LUBIN

BOOKED SOLID—LOEW CIRCUIT

Phil **Austin and DeLaney** Ralph

In THE SYNCOPATED HOTEL

Wishing Every One—"Merry Xmas and A Happy New Year"

AL. FRABELL EMMA

XMAS GREETINGS TO ALL

AL. BEING THE FIRST AND ORIGINAL TO DO THE JUMP OVER THE LEG ON THE WIRE

CHRISTMAS

Alone amid the multitude
On Christmas Day.
Where is the vaunted charm of solitude?
I crave a mother's fond solicitude.
I am at bay.
The world is alien, and I'm alone,
Of joy bereft.
My dwelling is an edifice of stone
That lacks those tender touches we call
home—
What have I left.
I simulate a joy I do not feel,
Laugh, and seem gay.
But oh! the lonesome thoughts that round
me steal.
Those tuggings at the heartstrings, they
are real.
On Christmas Day.

C. C.

"GIVE AND TAKE" COMING IN

"Give and Take," a comedy by Aaron Hoffman and Max Marcin, will replace "Whispering Wires" at the Forty-ninth Street Theatre on January 8. George Sidney, late star of "Welcome Stranger," will replace Augustin Duncan in the leading role opposite Sam Mann. The play has been doctored up by Marcin since its initial trial and prior to opening at the Forty-ninth Street Theatre will play Christmas week at the Pitt Theatre, Pittsburgh. The financial backers of the project besides Marcin are Jules Hurtig and Lee Shubert.

NEW TALKING MOVIES

NEW HAVEN, Conn., Oct. 30.—An exhibition of talking movies was given Friday night in Woolsey Hall, at Yale, by Dr. E. B. Craft, chief engineer of the Western Electric Company. More than 2,000 people were present, including many scientists, President Angell of Yale and former President Hadley. The moving picture showed the operation of the Western Electric vacuum tube, and the explanatory lecture accompanying it was delivered automatically by a bevy of electric phonograph, loud speaking telephones.

The speech was recorded recently in the company's New York laboratory, using a new recording device. By the use of his apparatus, Dr. Craft said that a political speaker could address several audiences at widely scattered points, or a great actor could preserve his voice and gestures for all time. The speech was unusually clear and distinct and was devoid of the blur characteristics of the many phonograph speech records. Thomas A. Edison and Lee De Forest appeared in the film that was shown.

CLARA HAMON FILM BARRED

The Appellate Division of the Supreme Court last week affirmed a decision of the New York State Motion Picture Commission refusing to permit the exhibition of the film, "Fate," starring Clara Smith Hamon, former secretary of Jake L. Hamon, wealthy Oklahoma politician, of whose murder she was acquitted in March, 1921. The Motion Picture Commission rejected the film on the ground that it would corrupt morals and incite crime.

NEW THEATRE FOR 44th STREET

The new theatre, which A. L. Erlanger is to build in 44th Street west of the Little Theatre, is to be turned over to Charles Dillingham for production purposes, and it is said the latter intends conducting the place along the lines of the old Weber and Field Music Hall, on Broadway and 29th Street.

Work is to begin shortly on the destruction of the buildings that are occupying 125 foot frontage on 44th Street so that by the Spring the builders can get going in erecting a new theatre on the premises which will be built at a cost of \$750,000. The plans for the new theatre, which will seat 1,250, were drawn by Warren and Wetmore of 16 East 47th Street and approved by Erlanger prior to his trip to the coast. The new house is to be of the intimate type with all of the latest contrivances and equipment used for a modern theatre installed.

Mr. Dillingham has chosen William Collier and Sam Bernard, two of the old Weber and Field standbys, to head the cast. They are to supply material similar to the type that was used at the Weber and Field Music Hall, with the policy being to keep the company in the theatre as a permanent organization the year around and changing the bills from time to time. Mr. Dillingham, it is understood, has selected Fred and Adele Astaire, Johnny Dooley, the Six Brown Brothers and several of his regular standbys to be members of the new theatre cast.

SCHWAB SUES MARION HARRIS

Marion Harris, vaudeville and phonograph artist, is named defendant in a suit for \$2,000 filed against her by Laurence Schwab, who is seeking to recover that amount for managerial services as per written agreement, which called for a weekly commission of \$50.00 to be paid him while Miss Harris's act was working in vaudeville.

In the complaint filed in the City Court, through his attorneys, Kendler & Goldstein, Schwab alleges that he and Miss Harris entered into a written agreement on April 15, 1921, by the terms of which he was to become her personal manager for a period of two years, at the salary mentioned above, and to be paid as long as the act was actually working. The act worked forty weeks according to the complaint, and at the rate of \$50 per week the amount sued for is due him.

Miss Harris, through her counsel, Charles Steudin, filed an answer to Schwab's complaint, in which she admitted the agreement, and also entered a separate defense in which she claims that on September 1, 1921, it was mutually agreed by her and Schwab to cancel the contract. Schwab, in turn, denies that the contract was ever cancelled, according to his attorneys. A motion was made by Schwab's attorneys before Judge Walsh, moving that the trial be called as soon as possible. This was granted by the Court.

Earle Lindsay has been called in to re-stage the dancing in "Facts and Figures" now at the Central.

Charlie Abot

WITH

Marcus Producing Company, Inc.

starred in

"OH BABY"

wishes everyone a Merry Christmas

1922

1923

WISHING YOU

A MERRY CHRISTMAS and
A HAPPY NEW YEAR

ELDREDGE CO.

MODERN THEATRICAL POSTER PRINTERS

736-40 Flushing Avenue

Brooklyn, N. Y.

COMPLIMENTS OF THE SEASON FROM

H. C. JOHNSTON

Pacific Coast Mgr.—LEO FEIST

PANTAGES BLDG.

SAN FRANCISCO

ACKERMAN & HARRIS

SAN FRANCISCO

EXTEND HOLIDAY GREETINGS TO ALL THEIR
FRIENDS

SEASON'S GREETINGS!

Arthur **PAGE** and **GRAY** Ethel
In "REMNANTS"

P. S. WATCH US NEXT SEASON

MRS. FRIEDA KATZ

WISHES ALL A MERRY CHRISTMAS

BROADWAY THEATRICAL COSTUME CO.



SEASON'S GREETINGS



CHAS. (TRAMP)

BENNY (WOP)



McNally and Moore

COMEDIANS? YES!!

We wish you all a pleasant season. We are having one with the best show on the Mutual Circuit, JAZZ TIME REVIEW.

EMPIRE, HOBOKEN, THIS WEEK—GAYETY, BROOKLYN, NEXT WEEK

Working all the time without a Route

MERRY CHRISTMAS

Jack Conway & Co.

"IN THE CELLAR"

== GREETINGS ==
FROM

CHRIS MANN

and HIS ORCHESTRA

NOW PLAYING PALAIS ROYAL, SAN FRANCISCO, CAL.

MERRY CHRISTMAS

AND

HAPPY NEW YEAR

TO ALL

Elsie Janis

YULETIDE GREETINGS

COUNT

TRIX

Perrone & Oliver

BARITONE

SOPRANO

PLAYING ORPHEUM CIRCUIT

GREETINGS

PIETRO MARINO

ORCHESTRA DIRECTOR

SHUBERT CURRAN THEATRE, SAN FRANCISCO, CAL.

1922 - 1923

BETTY PALMER

Soubrette

Joe Levitt's "Giggles"

Just had to be in the Clipper Christmas issue. Haven't missed it in five years.
So here I am again. Greetings to all!!

Entire Country Over-Theatred

"Overseating" is the great problem that is confronting theatre managers and producers through the United States. A general survey of conditions and their cause brings out the fact that there are too many theatres in the country for the amount of patronage they receive. This survey includes every form of amusement which includes the legitimate, vaudeville and motion picture.

Therefore, when cognizance is taken of this fact the theatre owners and the producers will readily see that per capita the cities and towns throughout the country are over-theatred. As a result of this over-theatreization a wail has come from managers and producers that business is bad and that they must close up their theatres. That is well and good as far as they are concerned, providing they have not looked about and seen the cause. This cause was staring them straight in the face, but they were too much concerned in their own individual affairs to look at the matter in a broad light and see "the actual handwriting on the wall." It was there in structural form, for wherever they would look, if they did look, they could see theatres. There were many of them, with each of them operating under a similar policy to a rival theatre. In a small town one would see one or two legitimate theatres, a few combination vaudeville and picture houses, a large number of straight picture houses and probably a theatre housing a stock company.

In looking over the situation the managers would find that there were actually five seats for each patron, or there were too many theatres for the size of the place.

All of the theatres were doing business; that is, some business, but not the business that would warrant all of the houses operating at a profit and those playing visiting attractions showing a profit to either theatre or attraction playing in it.

Prior to the late war and during the war, it seemed as though the entire country was "under-theatred"; there just seemed to be too many patrons for the theatres to accommodate. Then there was a theatre building epidemic; with the result that simultaneously theatres cropped up like mushrooms in a short time. These theatres adopted various policies, with the majority of them going into the motion picture field and a good portion of them establishing a vaudeville and picture policy. They all did business at first, especially during the war, as the people at that time were generally very prosperous throughout the country, and were seeking amusement practically every afternoon and evening. That, of course, was one of the reasons for the appearance of the sign on the horizon that there was a scarcity of places of amusement. Then there were persons at that time who attended the theatre mostly every night to divert their minds from the tragedies of the war and the thoughts of some dear ones who were

engaged in the world struggle. These people were considered inveterate theatre patrons.

The managers devised some form of amusement to garner the coin that these people were unloosening for amusement purposes. No matter what the theatre owners and managers proffered them they snatched at eagerly and spent their money liberally. Price was not thought of at all. Whatever the manager thought a fit price for his merchandise or attractions these people paid without hesitation. They wanted the best they could get and were willing to pay any price that was asked of them. It was an era of prosperity all around, and the theatre owners and producers during that period were profiting through their enterprises and were making handsome returns for their investments.

This prosperous condition kept up at the cessation of hostilities and through the season of 1919-20. People had plenty of money and were just looking for a way to spend it. The theatre manager was providing a way and through this season there was no let-up in business. The one-night stand theatres were showing as much as 1,000% profit on the operating expense. The picture theatres and vaudeville houses were showing enormous returns on the investment, and the road attractions were likewise making money. It was a dream that "seemed to be too good to be true." But the managers and producers figured that the dream would last for "ever afterward." There would be no let-up. The people throughout the country were educated to go to the theatre, and they would keep up going. They would pass up social functions and clubs and other diversions to attend the theatre. For that was the place that they were properly entertained, and that was the place they were expectant of meeting their friends. It was a place where they could mix amusement with social duties.

However, the season of 1920-21 brought on the "sad awakening." The country was beginning to return to normal. The heads of big industries and business starting on a retrenching program. Incomes were reduced and the artisans, laborers and mechanics who were "swaddling" in wealth during the war found that their wages had been reduced to an almost normal basis, some of them found that work was not so steady, and others found that there was no work at all. It was the bursting of a "big bubble" for them. At first they did not realize it and kept on spending their money as they had in the past. But this condition could not keep up very long, as the home necessities were more vital to themselves and their families than a lot of amusement and entertaining.

So then the theatre began to feel the reaction. Instead of going to the theatre almost nightly and patronizing every traveling attraction that came to town, these people began to economize as far as lux-

ury was concerned by going themselves or taking their family to the theatre probably twice a week and then once a week. They no longer were able to stand the heavy "tariff" charged for road attractions and take their families with them, so they cut out this portion of their amusement education and went to the cheaper temples of entertainment. Therefore, when an attraction came into a town for a two or three-day stay, basing the engagement on previous patronage, they found that one day would have been aplenty for them, and they could have departed with a profit, but they had to fulfill their contract, and instead of stretching the business to a good profit for three days, they departed with a loss, which might have been prevented had foresight and discretion been shown by the theatre manager, who was on the ground, but failed to take cognizance of the trend and change in conditions.

The picture houses and vaudeville theatres suffered a like fate. For no longer did the people visit them all and allow them to fill up each day and show a handsome profit. The people were getting away from the daily attendance habit, and were now shopping for their amusement. They sought the best and most for their money and patronized those theatres, or they divided their patronage among them all. But few of these houses were able to show any profit at all and the majority of them had more vacant seats on the week than customers.

During the season of 1920-21 there were 64% less legitimate attractions on tour than during the previous season, and the reports of the Internal Revenue Collectors showed that the tax collected from the theatres playing this type of attraction were 62% less than the previous season.

The season of 1921-22 showed that there were 50% less attractions on tour than there had been in the 1920-21 season, and that the patronage had diminished a similar amount.

The business at the picture theatres and vaudeville houses seemed to diminish in proportion, and there were during the 1921-22 season a great many theatres of this type shutting up their doors or changing their policies. The one-night stand houses did likewise, for there was a dearth of attractions, and the owners of these houses did not see where conditions warranted them keeping open their theatres for the few attractions that came along. A good many of these houses changed their policy to playing stock companies in dramatic and musical offerings and naturally with a reduced tariff and a dearth of amusement these theatres managed to build up a healthy clientele which placed the theatres on the winning side of the ledger.

The present season was looked upon as a "comeback" for the theatres, and the producers at the start proceeded to send companies on tour. But their forecast was evidently wrong, for the shows after a short time out began to close on account of unsatisfactory business and enormous overhead which is caused through the heavy tariff exacted for railroad transportation. The owners saw that even though they did a normal business that they did not have a chance to live on the road on account of the heavy railroading expenses. So their attractions were withdrawn and the theatre owners again announced that they would have to shut down their theatres.

But had the theatre owners looked around and made a general survey of conditions they would have found that business was really normal in their town or city. They would have found that the amount of money expended for amusement was practically the same this season as it had been during the pre-war period, if not a bit more, but it was divided among the group of theatres in the city or town,

*Just to wish you a
Merry Christmas
Ellie Akerstrom,
889-11 Ave Long Island City N.Y.
Phone 5132 Astoria*

HOLIDAY GREETINGS

JOHN G. FEE

Touring Pacific Coast with Kolb & Dill
in Their New Comedy-Drama
"NOW and THEN"

GREETINGS FROM

ALLYN LEWIS

Touring Pacific Coast with Kolb & Dill
in Their New Comedy-Drama
"NOW and THEN"

HOLIDAY GREETINGS

Wilbur Cushman

Touring Pacific Coast with Kolb & Dill
in Their New Comedy-Drama
"NOW and THEN"

HOLIDAY GREETINGS FROM

Charles Yule

Touring Pacific Coast with Kolb & Dill
in Their New Comedy-Drama
"NOW and THEN"

SEASON'S GREETINGS

PAT ALLEN CONNOR

With Kolb & Dill in Their New
Comedy-Drama
"NOW and THEN"

with the result that no one was getting a lucrative return from his investment.

This condition, no doubt, will prevail through this season, next season and many seasons to follow, for there are too many theatres in the average town, and there are too many seats for the patrons to fill.

The only solution, therefore, looks that to protect their investment the owners of some of these theatre properties will be compelled to turn their edifices and structures into commercial institutions, and they may find that it would be more advisable to remodel these buildings and turn them into factory or office buildings or even garages than to continue to operate them as theatres at a loss.

George Ernest Cooke returned from a five month's European trip on the "Majestic" last week. He is visiting friends in Ohio and will leave for Florida after the holidays.

ALICE KAUSER
DRAMATISTS' AGENT
ALICE KAUSER
DRAMATISTS' AGENT
ALICE KAUSER
DRAMATISTS' AGENT
ALICE KAUSER
DRAMATISTS' AGENT
ALICE KAUSER
DRAMATISTS' AGENT

FOR PRODUCTION, ROAD TOURS, STOCK, PICTURES

MOTION PICTURE DEP'T

R. L. GIFFEN
1402 BROADWAY

ASSOCIATE and MANAGER
REPRESENTING OVER 100 LEADING WRITERS
CABLE: LINADORE, N. Y.

PLAYS

GREETINGS



MUTUAL



BURLESQUE ASSOCIATION

223-225 W. 46th Street, New York

BILLY DALE CO.

IN "IT HAPPENED IN PARIS"

XMAS GREETINGS!

ARTHUR & PEGGY

"A SCOTCH ODDITY"

SEASON'S GREETINGS!

THE MANOLIS

CHINESE PASTIME

GREETINGS

SEASON'S GREETINGS! FROM

MR. & MRS. FRED. BINDER

"SMILES AND KISSES" CO.

ROBERT TELLER SONS & DORNER

Lithographers, Music Engravers and Printers

311 W. 43rd St., New York City

MOST of the best printed sheet music issued by the leading publishers of America is done by us. ¶ We were the first music printers by litho. process in America and we are still THE BEST. ¶ We satisfy our clients because we first satisfy ourselves. Send for an estimate on any work you want done and leave the result to us. ¶ Send manuscript for estimate.

ROBBERS KNEW THE COMBINATION

SAN FRANCISCO, Dec. 18.—Burglars broke into the New Lyceum Theatre last week and lifted \$617 in currency and \$219 in checks. The money was in the theatre safe in the box office. Paul Lesser, proprietor, told the police that the safe was intact when he arrived the morning after the robbery, but the money was gone. He also stated that he had changed the combination only three weeks before. The police are working on the theory that the job was pulled by someone knowing the combination.

WITHERBEE WITH WATERSON

Billy Witherbee, formerly with Shapiro, Bernstein & Company, is now connected in the professional department of Waterson, Berlin & Snyder, Inc.

RAY MASINO

AND HIS FAMOUS GARDEN PIER ORCHESTRA ARE FEATURING

AW, C'MON

NOVELTY FOX TROT
GREAT FOR SINGLE OR DOUBLE

PAINTING PICTURES

FOX TROT BALLAD

DOWN THE LANE

WALTZ BALLAD

First Verse

They say each lane has a turning,
That's why your heart keeps yearning,
Just to see life's golden dreams come true.
You keep weathering the test,
But somehow none of the rest
Try to encourage you.

Chorus

When all the world forgets you and you're
alone in the struggle for fame,
Clouds seem to gather, They make you rather
tired of playing the game
When the pictures you've painted have faded
and it seems all your dreams are in vain,
You think of the old shack, I know you long
to go back, down the lane to beginning again.

ORCH. 25c PROF. COPIES FREE
WIRE, WRITE, OR CALL

KONDAS MUSIC PUB. CO.

52 Harbor Ave., Ashtabula, O.
Eastern Rep., 1658 Broadway, Suite 306

A MERRY XMAS

TO OUR FRIENDS—THE PROFESSION

FILMS BUSINESS GOOD

In the opinion of Adolph Zukor, president of the Famous Players-Lasky Corporation, the motion picture was never in a better condition than it is right now. He made this statement in an interview last week, in which he said, in part:

"It is my firm belief that the motion picture industry as a whole, is in better shape to prosper than ever before. The three vital elements—production, distribution and theatres—are on solid, substantial ground.

"Production is on a better basis, for one thing, because we have more standards by which we may judge what the public wants; what it will pay to see. For the past year we have been doing some intensive studying of box office records, and the analysis of them has shown us many things. We know values more clearly these days and we can go ahead more surefootedly.

"The recent depression has done much for the industry. We have had to cut out wild guesses, easygoing methods, the rush and extravagance of earlier days. Best of all, it has made us work harder. Hard work, painstaking care and sincerity—those things are bound to produce good pictures."

FRISCO SONGWRITER KILLED

SAN FRANCISCO, Dec. 5.—Mrs. Agnes Baratti, wife of Harry Baratti, a local song writer, who was found dead last night under mysterious circumstances in their apartment, is being held on a charge of murder. She declares Baratti's death was a suicide, but the police say it is a clear case of murder, as the victim was shot through the right hand and twice through the head.

According to the police, Mrs. Baratti has been known here under various names. When married to Baratti on Christmas eve of last year, her name appeared on the marriage license as Grace Christy, of Sacramento.

ACT CANCELS EUROPEAN TRIP

Santrey and Norton, the dancing team, did not sail for England with Charles B. Cochran last Saturday as per schedule. They were to have gone over to appear in the London production of George M. Cohan's musical comedy, "Little Nelly Kelly," but called all bets off at the eleventh hour. A dispute over terms is said to be responsible. The team left for Pittsburgh Saturday night and are playing an indefinite engagement at Bongovanyes in that city.

DOLIN SUED ON NOTE

Max Dolin, violinist, of the vaudeville act of Marguerite and Guiran, was named defendant in a suit instituted by Richmond-Robbins, Inc., music publishers, to recover \$130.00 alleged to have been loaned to Dolin on a promissory note. The note is dated August 8, 1921, at which time Dolin was in vaudeville in Florence Walton's act.

COMPLIMENTS

ATLANTIC CITY'S FAVORITE

RAY MASINO

AND HIS

GARDEN ORCHESTRA**The Oriole Terrace Orchestra**

Brunswick Record Artists

DAN RUSSO, Director

TED FIORITO, at the piano

wish their many friends

A MERRY CHRISTMAS

and

A HAPPY NEW YEAR

Permanently at the Oriole Terrace Cafe, Detroit

HOLIDAY GREETINGS FROM

GEORGE LIPSCHULTZ

Sensational Violinist and Conductor

Formerly General Director for a Period of 4½
Years of Saxe Bros. 50 Theatres in Wisconsin

NOW DIRECTING AT THE

LOEW-WARFIELD THEATRE, SAN FRANCISCO, CALIF.

SEASON'S GREETINGS FROM

MAL HALLETT

and his orchestra

A dance combination of Quality and Excellence—AT ROSELAND.

SEASON'S GREETINGS
FROM
AL BURT
AND HIS
ORCHESTRA
IN NEW YORK

Mr. Burt takes this opportunity to thank the members of his organization, whose names are printed below, for the hearty co-operation and fine spirit they showed in making the orchestra

A DANCE COMBINATION OF SUPER-EXCELLENCE

THE BOYS:

Al Burt, director, violin
Victor D'Ippolito, trumpet
Bill Asmus, trumpet
Louis DeSantis, trombone
Johnny Hoffman, drums

Ray Romano, piano
Frank Di Prina, banjo, guitar
Joe Winship, saxophones, oboe
Joe Dubin, saxophones, violin, clarinet
"Doc," bass, saxophone

Greetings

Benson *and* His Orchestras

Chicago

Charles F. Strickland

AND HIS

AMERICAN HARMONY BOYS

Loew's State entire week of Dec. 25 and will return to Young's Million Dollar Pier, Atlantic City,
February 19—June 17.

COPYRIGHTED PHOTOGRAPHS

A copyright decision of unusual importance to newspapers, the motion picture industry, as well as to all other persons using copyrighted photographs for publicity and advertising purposes, was handed down last week in the United States District Court for the Southern District of New York by Circuit Judge Julian W. Mack, in the case of Samuel Lumiere, a Fifth Avenue photographer, against Pathe Exchange, Incorporated, in which the court held that Pathe had infringed Lumiere's photographs, awarding damages of \$2,500 and \$500 attorneys' fees.

This action was originally begun by Samuel Lumiere in 1919, and involved photographs of Miss Dolores Cassinelli. In May, 1918, Miss Cassinelli employed T. E. Letendre as her publicity representative, and authorized him to make arrangements with Lumiere for a sitting. In his arrangement with Lumiere, Letendre held out that Lumiere could copyright Miss Cassinelli's photographs, thus insuring him some benefit from the undertaking whether Miss Cassinelli ordered photographs or not.

When Miss Cassinelli was photographed, Lumiere placed his copyright on all photographs of Miss Cassinelli that he published. About one year after the first photographs were taken, Miss Cassinelli went to Lumiere's studio to place an order for a quantity of photographs providing Lumiere removed his name. This he refused to do, but Pathe Exchange, Inc., purchased some of the photographs with Lumiere's name thereon.

These photographs were afterward used in the preparation of trade paper inserts with Lumiere's name and copyright notice removed. Whereupon Lumiere instituted suit against Pathe, the first case being dismissed without prejudice on account of a technicality in the registration of the photographs. Both parties appealed, each claiming that Judge Learned Hand, who tried the case, should have decided in its favor.

The Circuit Court of Appeals for the Second Circuit sustained Judge Learned Hand as to the dismissal, but at the same time reviewed the case, deciding the facts in Lumiere's favor. The photographs, it was shown, while they bore Lumiere's name and copyright notice, had not been actually registered with the Register of Copyrights, Washington, D. C., until about four months after the alleged Pathe infringements, and then, only as photographs not for sale. The photographs in question having already been sold, it was contended, that the copyright registration was defective, and as they had been registered after the alleged infringements occurred, it was argued that the complainant had no right to maintain an action.

The dismissal without prejudice gave the photographer the opportunity to register the photographs as articles for sale and to institute a new suit. This Lumiere did and the second suit was heard before Judge Mack last week.

The substance of Judge Mack's opinion, delivered from the bench, was that Letendre was only Miss Cassinelli's agent in publicity matters, and could not give away

her rights of copyright, but that Lumiere owned the copyright by virtue of the manner in which he undertook to photograph Miss Cassinelli, regardless of any arrangement with her publicity representative, and that the copyright sprang into existence from the moment of publication with the copyright notice thereon, finding that the infringement by Pathe was "deliberate and premeditated," and that the actual time of registration did not enter into the merits of the case. Almy, Van Gordon & Evans, 46 Cedar street, represented Mr. Lumiere, while Coudert Brothers, 2 Rector street, represented Pathe Exchange, Inc.

COMPETING FOR "LAUGHING LADY"

William A. Brady and Arthur Hopkins are at present engaged in a friendly enemy contest over the rights to Alfred Sutro's London success, "Laughing Lady." Both are negotiating for the American production rights. Brady wants the play for Grace George, while Hopkins wants it as an "ace in the hole" for Ethel Barrymore. As we go to press honors are even.

HILL JOINS B'WAY PRODUCERS

Gus Hill promises to break forth as a Broadway producer after the holidays. Hill will put into rehearsal next week a new play by Adeline Leitzbach, entitled "Old Man Smith." The story of the play is similar to that of "Lightnin'" and Hill feels that the time is ripe along Broadway for another such show, and he desires to be the sponsor of such a production. Walter Wilson is to stage the new show.



SEASON'S GREETINGS

Vincent Lopez

AND HIS

Hotel Pennsylvania Orchestra

SEASON'S GREETINGS FROM

Charlotte Julia Semon

P. S. Also Papa and Mama With Bowery Burlesquers.

MERRY CHRISTMAS!

YULETIDE GREETINGS

DICK HULSE

That Funny Fat Man

At Hurtig and Seamons Theatre With "Knick Knacks"

New Years Week

1922-1923

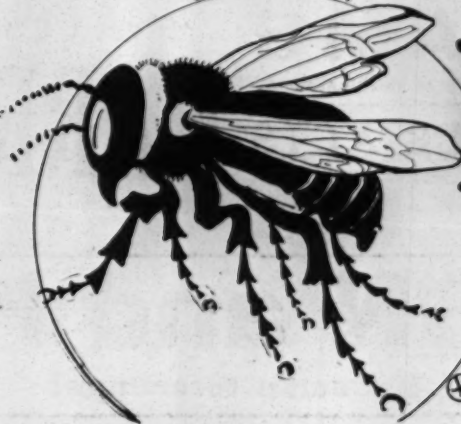
It's the Bees Knees, and just take it from me. There's nothing I want to say. — You're gon-na hear it night and day. —

BEEES

A Busy Bee Fox Trot

by

Ray Lopez and Ted Lewis



KNEES

"You can't go wrong
With any FEIST song"

Mr. & Mrs. (MAE KEARNS) FREDERICK F. ISAACS

WISH TO EXTEND A HAPPY CHRISTMAS AND A PROSPEROUS NEW YEAR
TO ALL OUR FRIENDS AND PATRONS

New Haynes Hotel, Springfield, Mass.

COMPLIMENTS OF

PUBLIC SERVICE TICKET OFFICE, INC.

JOSEPH LEBLANG, *Manager*

SLIM PARKER

SIX FOOT OF SHADE IN FLOODS OF SUNSHINE—
WITH HARRY STROUSE'S "TALK OF THE TOWN"

 Merry Christmas to All 

JIMMY RAYMOND

PROFESSIONAL MANAGER FOR
JEROME H. REMICK & CO.
SAN FRANCISCO, CALIF.

Wishes A Merry Christmas and Happy New Year to All His Friends

BOB WILLIAMS

With JOE SHEPTELL'S REVUE. Now LOEW AMERICAN. Formerly of Shuffle Along Co.

ATTENTION, VAUDEVILLE ACTS

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps
JOHN QUIGLEY THEATRICAL AGENCY, INC.
184 Boylston St., Boston, Mass.

BOBBY UKE HENSHAW

ASSISTED BY

VERA VAN ATTA

(The Encore)

A Merry Christmas To All
SAILING FOR EUROPE APRIL 1ST.

WISHING YOU ALL A MERRY CHRISTMAS AND
A HAPPY NEW YEAR

MR. AND MRS.

HARRY HASTINGS

Merry Christmas and Happy New Year

HARRY M. STROUSE

"TALK OF THE TOWN"

ROY GORDON and HEALY NELL

Season's Greetings!

POLK GETS \$1,000 VERDICT

Supreme Court Justice McCook rendered a verdict of \$1,000 in favor of James K. Polk in his suit against the United States Motion Picture Corporation, and its president, James W. Martin. Polk, who was formerly attorney for the movie firm, was suing for a total of \$37,140, alleged in his complaint to be due for counsel fees and promissory notes. He was also a director of the corporation that took over the original organization.

In its defense the United States Motion Picture Corporation filed an answer to the effect that Polk controlled the board of directors, and that he induced them to issue notes in excess of the purchase price of certain property. A counter claim of \$13,800 was also contained in the answer, which amount was supposed to be paid by Polk for certain state rights to the pictures "Determination" and "Flesh and Spirit."

"VIRGINIA" OPENS ON DEC. 22

"Virginia," a Viennese operetta written by Herman Haller and Edward Rideamus, with the music by Rideamus and Alfred Goodman, adapted for the Shuberts by Harry B. Smith, will have its initial performance at Wilmington on December 22. Tessa Kosta will be starred in the play and in her support will be Helen Shipman, now playing in "The Lady of Ermine"; Eva Davenport, Viola Gillette, J. Harold Murray, now appearing in "In Springtime of Youth"; Ben Linn, Barnett Parker, Harrison Brookbank, and Worth Faulkner. Charles Sinclair is staging the show and Warren Lewis is business manager of the company. After playing Wilmington the show will go to Pittsburgh and Atlantic City for a week engagement and be brought into New York in the middle of January.

AD FOR "IRISH ROSE"

Anne Nichols is getting out an advertising card on "Abie's Irish Rose" with a pencil attached to it and narrating a few pointers as to why the show should be seen at the Republic. She also is planning for a season's stay on Broadway with the play by getting out a line of twenty-four sheet lithographs to be used on one hundred stands in Greater New York.

WRITING TELLEGEN VEHICLE

Lou Tellegen, who is now appearing in a condensed version of "Blind Youth" in vaudeville, will appear in a new playlet shortly, which will keep him in vaudeville for another season at least. Edgar Allan Woolf is writing the new vehicle for him.

Al Shaw, of Shaw and Lee, became the daddy of twins on November 22d.

**SUES METORA PROPRIETOR**

The A. & B. Dow Agency, of 245 West 47th street, have started an action through their attorney Harry Saks Hechheimer, of the Loew Theatre building, to recover \$1,000 damages from William Barnes, owner of The Metora Cafe, formerly the Pre-Catelan, in West 39th street, due to the defendant's alleged failure to keep a contract he signed with the agency to have them put on a colored revue.

According to Belle Dow and her husband, Al. Dow of the above mentioned agency, Barnes agreed to put on an all colored revue of ten people, at his cafe the Metora, the show to be staged and booked by the Dows. On the date agreed upon for the opening of the show, the revue arrived as per schedule, but Barnes did not let it go on. The contract called for at least one week at the cafe, with an option of a year or more, giving the Dow agency the exclusive right of putting on any show that appeared at the place. Instead a revue is now running that antedates the Dow's contract. The money invested in costumes, salary and cost of producing the revue is placed at much more than the \$1,000 sued for.

LOOKING FOR DEBORAH BIERNE

The legal department of the Actors' Equity are eager to ascertain the whereabouts of Deborah Bierne, producer of "The Keeper of the Lights," a production that never really got started. Several members have claims against her and one has been awarded a judgment.

Miss Bierne has been dabbling with productions for several years. About five years ago she attempted to launch an Irish opera. A wealthy North Dakota widow is said to have dropped some money in the venture without it even being cast. The woman is said to have bought stock primarily to promote her son, a young singer, with stage aspirations.

Two years ago Miss Bierne attempted to establish an Irish theatre movement here with the Celtic Players. The players had come over from the Abbey Theatre, Dublin. Miss Bierne took them over on a co-operative plan and launched them at the Provincetown Theatre, Greenwich Village. She later brought them to the Thirty-ninth Street Theatre, where the venture was a "flop."

"STEPPING AROUND" ACTOR WEDS

WASHINGTON, Dec. 11.—Matthew T. Scanlon of the "Stepping Around" company playing Shubert vaudeville, and Miss Helen C. Smith of Bothwell Browne's Bathing Beauty Show, were married here December 9 by Judge Robert H. Terrell of the Municipal District Court.

The couple first met a year ago at a theatrical organization in New York, and both playing Washington this week they met again and decided to get married. Managers of the Shubert-Belasco and Strand theatres tendered receptions to bride and groom and their associates in both companies.

"FASHIONS" REVUE GOING OUT

"Fashions of 1923," a musical fashion extravaganza, sponsored and staged by Alexander Leftwich, is now in rehearsal and will open out of town early in January. The revue will have a cast of fifty-five and will carry Dabney's Orchestra, which gained considerable prominence for its music at the "Ziegfeld Midnight Frolic."

MAURICE L.
GREENWALD

ARTHUR
ANDERSON



Merry

Christmas

To All

A Merry Xmas to All, from

GRIFF WILLIAMS, Inc.

AND HIS

London Gaiety Girls

WITH

BENNY SMALL and EDDIE WELCH

Breaking Records on the Mutual Circuit

CHRISTMAS GREETINGS

ERWIN & JANE CONNELLY

"Extravagant Wives"

WEEK DECEMBER 25
ALBEE THEATRE, PROVIDENCE, R. I.

GARY & BALDI

SEASON'S GREETINGS

"WHEN HELP NEEDS HELP"

DIRECTION
MAX E. HAYES

GREETINGS

HAROLD ALBERTO

"THE GAY DECEIVER"

Presenting MAGICAL NONSENSE, now playing Orpheum Time, Direction Billy Jackson Agency
LOOP END BLDG., CHICAGO, ILL.

PRIMROSE MINSTRELS

Typifying Genuine Minstrelsy with

MRS. GEO. PRIMROSE

Including JOHN GOSS, JACK MITCHELL, E. BOOTH PLATT, DAN HALEY, ALLAN WALLACE, RUSTY WIDNER.
Management—IRVING COOPER



Direction WM. K. WELLS, 1922-1925

GREETINGS

FROM

KLARA

LILLIAN

HENDRIX & BENNETT

FASHION PLATES OF SONGLAND

WITH WM. K. WELLS'

"BUBBLE-BUBBLE"

"YOU'RE VERY GOOD, YOU ARE" SEZ HE.

"ISZATSO," SEZ WE.

A BIG HIT WITH A BIG SHOW

COMPLIMENTS OF THE SEASON

FROM

William Morris

AND

WILLIAM MORRIS, JR.

1493 BROADWAY

NEW YORK

Wanted Good Acts Every Sunday!

FOR

Miner's Bronx

PLAYING 15 ALL-STAR ACTS

Casino, Brooklyn

12 ALL-STAR ACTS

Empire, Brooklyn

10 ALL-STAR ACTS

2—SHOWS ONLY—2

ACTS COMING THROUGH OR GOING, WRITE OR WIRE

SAM BERNSTEIN

322-324 PUTNAM BLDG.
1493 BROADWAY, N. Y.

Telephone Bryant 4269

Merry Christmas and A Happy New Year

St. Regis
Restaurant

165 WEST 47th STREET, NEW YORK

LEVIN AND SALOWEY

GREETINGS!

WILLIAM RAND & CO.

IN "THE HEADLINERS"

DIRECTION—IRVING COOPER

CHRISTMAS GREETINGS FROM

BOB MYERS

Professional Manager

JACK SNYDER MUSIC PUBLISHERS, INC., CHICAGO

MERRY XMAS

FROM

EDDIE LEWIS

"SHEIK OF ALABAM" AND "WHO CARES"

WITH

AGER, YELLEN & BORNSTEIN, INC., CHICAGO

Hotel Wilson

125 MASON ST., THEATRE DISTRICT,
SAN FRANCISCO

ELEGANTLY APPOINTED SUITES of PARLOR, BEDROOM and BATH—ACCOMMODATIONS FOR 2, 3 OR 4 PERSONS. ALSO SUITES WITH KITCHENETTES.

ATTRACTIVE RATES

--

EXCELLENT SERVICE

MERRY CHRISTMAS
AND
HAPPY NEW YEAR GREETINGS
FROM

LOVIN' SAM

(SHEIK of ALABAM')

1591 BROADWAY

AGER YELLEN & BORNSTEIN, INC.

COOPER LOSES INJUNCTION SUIT

Supreme Court Justice Edward J. Gavegan refused to grant the injunction applied for by James E. Cooper, who wanted Bernard Gorcy restrained from appearing in "Abie's Irish Rose," on the grounds that he had the comedian under contract to him for two more years.

Cooper claimed that Gorcy was under exclusive contract to work for him and that in April, 1922, when he began rehearsals in "Abie's Irish Rose," the comedian's contract had two more years to run, calling for services in his burlesque show.

In denying the motion Justice Gavegan said that he did not see why Cooper delayed so long before asking for the injunction, a period of from May to November; also that the plaintiff did not seem much concerned over the breach of contract until the comedian's success in his present engagement. The interference of this engagement seemed to be the main object of Mr. Cooper's motion for the injunction, was the Court's belief, and it was started for the sole purpose of bothering the defendant.

The Court also made it known that Cooper's burlesque show was now on the road with another comedian in place of Gorcy. O'Brien Malevinsky and Driscoll, represented Gorcy as counsel.

Eddie O'Brien

PLAYING CHARACTERS WITH
Dan Mason and Bob Eddy
Plum Center Comedies
SAN FRANCISCO

ERNEST F. YOUNG

Sends Holiday Greetings To All His Friends.
Formerly with Al Jolson's "Bombo." Now with Redmond's Players, Wigwam Theatre, San Francisco.

GREETINGS FROM
FRANK K. WALLACE

Touring Pacific Coast with Kolb & Dill
in Their New Comedy-Drama
"NOW and THEN"

BUCKNER GETS 2 YEAR SENTENCE

Arthur Buckner, theatrical agent and cabaret producer, who mulcted a score of persons out of from \$500 to \$1,000 each in several of his theatrical ventures, was sentenced to serve two years at hard labor in Sing Sing by Judge Rosalsky in General Sessions last week.

Buckner has been in the toils on several occasions but managed to escape sentence. He met his Waterloo in the last venture by having one of the newspapers in which his advertisements appeared conducting an investigation and placing the matter in the hands of the District Attorney.

Buckner's plan was to advertise for a partner to help him finance the production of cabarets in hotels and restaurants throughout the country. He stated in the advertisement that he had contracts with these establishments and needed money to finance the shows. In one instance it was discovered that six people all had bought a quarter interest in the same show.

When this higher mathematics could not be explained to the satisfaction of the District Attorney, Buckner was indicted. He has been in the city prison for several months, hoping against hope that his friends would rally to his aid and attempt to square things as usual. Buckner's counsel asked the court to have a lunacy commission examine Buckner.

The Court granted the request and sentence was held in abeyance pending the report of the commission. The latter recently reported Buckner as being of sound mind, consequently sentence was passed last week.

Several years ago Buckner got into trouble on similar charges. At that time he is said to have had influential friends come to his aid and the matter was adjusted without being brought to court.

Buckner was at one time a performer, appearing in vaudeville in a bicycle act.

CHARLES ORR IN NEW ACT

Charles Orr (Orr and Hager) and Miss Alma Braham, formerly with Ziegfeld's "Sally" Co. in Boston, have formed a new partnership and will present a Musical Comedy Satire entitled: "Little Miss Innocence," which has been specially written for them.

Miss Braham, who understudied Marilyn Miller is considered one of the fastest Buck Dancers on the stage, besides being a Toe Dancer with no mean ability. She also has a sweet voice and an expert Pianist, all of which will be used in their new act.

Mr. Orr is well known in Vaudeville and has sung and played the leading parts in several New York Successes including "Alma Where Do You Live," "Katinka," "Watch Your Step," Cohan and Harris's "Honey Boy" Minstrels and other reputable productions.

BAKER ON LOEW TIME

Phil Baker, last seen with Jack Singer's Shubert unit, "Hello, New York," which closed recently, has accepted a route over the Loew circuit, and will open in New York on January 1. He will play a full week in all the Loew metropolitan houses.

D. SHERBO

WISHES EVERYONE

A MERRY CHRISTMAS

AND

A HAPPY NEW YEAR

254 WEST 44th STREET

BRYANT 3757

Mr. William Lustig*director of the***SCRANTON SIRENS***extends***THE SEASON'S GREETINGS**

Now playing at the St. Nicholas Dancing Carnival

GENE DABNEY and His Orchestra*at the KNICKERBOCKER GRILL*

Wish Their Many Friends

A Merry Christmas and a Happy New Year.

MERRY
CHRISTMAS
FROM ALL

STARS OF BURLESQUE

HAPPY
NEW YEAR
FROM ALL

Cermaine
and
Annette
soubrette and
ingenue

LA PIERRE SISTERS

doing
French Singing
and Dancing
Specialty with
Town Scandals

JACK La MONT AND FUQUAY JACK

FEATURED
WITH
BAND
BOX
REVUE

First season
in burlesque
late with
Fanchon and Marco
Show

PHYLLIS CARSETH

Youngest
Prima Donna
in burlesque with
Jules Michael
Runaway Girls

DANCER

Florence De Vere

WITH
J. HERBERT
MACK'S
MAIDS OF
AMERICA

THE
STUTTERING
HIT OF
TEMPTATIONS
1922

JOE YULE

SIGNED FOR
THREE YEARS
MY SUCCESS DUE
TO DON CLARK

NOW TOURING
WITH
HARRY FIELDS'
HELLO JAKE
GIRLS

JOHNNY WALSH AND TAYE CHARLIE

Characters and Juvenile

"Patsy"

WATCH US GROW
DOING OUR
DANCING
SPECIALTY

SOUBRETTE?
INGENUE??
PRIMA DONNA???
WHAT AM I???

LOUISE WRIGHT

SEE ME
AND JUDGE
FOR YOURSELF
IN "HELLO,
GOOD TIMES"

INGENUE
LEADS
DOING
SPECIALTY ALSO

PEACHES PONTON

WITH
LAUGHIN'
THRU

DOING
SPECIALTY
AND
PLAYING
PARTS

MARKS, VITALE and MARKS

WITH
AL
REEVES
SHOW

PRODUCING
STRAIGHT
MAN

AL GOLDEN

LAUGHIN
THRU
OF 1922

SINGING AND ACROBATIC
DANCING JUVENILE
DOING SPECIALTY

Jack STAIB and BARTLETT Ethel

Singing and Dancing Soubrette
ALSO NUMBER PRODUCER
JAZZ TIME REVUE

PRINCIPAL
COMEDIAN
DOING
DUTCH

TOMMY BURNS

WITH
TOM
SULLIVAN'S
MONTE
CARLO GIRLS

Featured with
"Hello Good Times"
Personal
Direction
JOHN G. JERMON

NAT "CHICK" HAINES

Pirates are hereby warned: See my act, "Hello Mamma," and then see "Hello Wife," now played by others in vaudeville and judge for yourself who the material belongs to. An actor is an actor, and a thief is a thief. ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY.

ECCENTRIC
DUTCH
COMEDIAN

BILLY TANNER

WITH
PECK & KOLBS
FOLLIES AND SCANDALS

MAE DIX

FEATURED WITH "RUBE" BERNSTEIN'S "BROADWAY FLAPPERS"

ART MAYFIELD

Juvenile and Characters. Also Doing Tramp Comedy Specialty

BROADWAY BELLES

JIMMIE ELLIOTT

STRAIGHT MAN

ON HIS TOES ALL THE TIME

LID LIFTERS

EMMA KOHLER

PRIMA DONNA

LID LIFTERS

EUGENIA DAILEY TWINS EVELINE

Doing singing and dancing specialty with Frances Farr and her Pacemakers

BETTY ABBOTT

SOUBRETTE

"LAUGHIN' THRU 1922"

WENN MILLER

SINGING AND DANCING JUVENILE STRAIGHT WITH "HELLO, GOOD TIMES"

AL BELASCO

Singing and Dancing Juvenile—Also Doing Saxophone Specialty. With "Rockets."

BILLY HAGAN & ANNA TOEBE

Producing Principal Comedian and Dancing Ingenue Soubrette with Broadway Belles

NETTIE G. KNISE

THE WHISTLING GIRL INGENUE—TALK OF THE TOWN DIRECTION—IKE WEBER

Cleanliness — Comfort — Courtesy —E. F. Albee's New Year's Slogans

Physical and Mental "Spotlessness" Enhances Good Work and Refined Pleasure—Comfort of Patrons as Well as of Employees Makes for Better Business and Better Service—Politeness Essential to the Joy of Living

By EDWARD F. ALBEE

The late Benjamin Franklin Keith, with whom I cast my lot when we were both young men, had an innate love of cleanliness that amounted almost to an obsession; his desire for cleanliness included things of the mind and spirit, as well as physical things and our first definite gesture towards success in the amusement business was, I firmly believe, this desire to be "clean" and to offer our patrons a spotless playhouse and a wholesome show. Enjoying cleanliness ourselves and finding that our then limited but growing public also enjoyed it, we mutually determined that every comfort possible for the ease and convenience of our audiences should be added as rapidly as our means would permit. Courtesy to our patrons, associates and to the employees as well as to the artists was as much an inborn quality in the gracious character of Mr. Keith, as it was part of his boyhood training, so that I might say the whole credo upon which we founded our beloved and respected "business" began with our mutual and deep-rooted determination to maintain cleanliness, comfort and courtesy in our theatres.

Having chosen that field of endeavor best suited to one's own talents, tendencies and respect, perhaps that brief and cogent credo makes the most practical, as it certainly is one of the pleasantest "platforms" upon which to stand steadfastly. Always it has been our thought that physical cleanliness invites and instills a wholesome desire for purity of mind and heart, so that in making and keeping our theatres sanitary, sightly and spotless, we naturally and logically persisted in making the performances on our stage intellectually and morally clean.

The comfort and convenience of our patrons became from the beginning a fundamental thought in our plans and performances, but this desire to enhance the ease and satisfaction of our patrons also included a definite wish and purpose to include all of our projects for betterment, the artists who entertained and the employees who did the mechanical labor back of the curtain and throughout the theatre itself. It is likely that much of the continual success which has attended the management of the present nation-wide circuit of Keith theatres, is due to this regard for the comfort of our artists and employees as well as for that public which, in our as in all other businesses, pays the costs and the profits.

Courtesy, the third, but perhaps the greatest essential in successful dealing with the public, and I believe, with employees and associates, has been the unflinching watchword of our method, a method which derives from the combination of native kindness and amiable philosophy which characterized my life-long friend and associate, Mr. B. F. Keith. To his way of thinking, and to those who succeeded him, the public as well as the artists and employees of vaudeville, are to a greater or less degree partners as in no

other branch of the theatrical business. Thus always it has been our persistent effort to co-operate with the gifted and zealous artists who provide our entertainments and who are heartened and encouraged towards higher ideals, better performances and, therefore, greater satisfaction to their public, by the consideration and respect which the Keith idea holds forth to them and to the humblest employee of our theatre.

To these fundamental and, I think, vital principles of progressive vaudeville management, it has been our ceaseless effort to make B. F. Keith theatres everywhere the easements and inviting entrances to a closer and better knowledge of all the fine arts—music, painting, architecture, dancing, oratory, sculpture and the decorative arts. To this end in every way feasible, we have tried to add beauty, instructive and constructive suggestions, for the added pleasure and edification of our patrons,

GRAND THEATRE KANSAS CITY PLAYING ROAD SHOWS

For open time wire or write

E. S. BRIGHAM, BOOKING REPRESENTATIVE, 206 VICTOR BLDG., KANSAS CITY, MO.

GREETINGS---TO ALL OUR FRIENDS

JACK POWELL SEXTETTE

BABE SHIRLEY MILTON JACK
MANNY LAWRENCE DAD POWELL

DOMAN AND STANLEY IN A DROP FOR LIFE

KEITH VAUDEVILLE

BURTON CARR THE INTERNATIONAL TENOR

COMPOSER OF "YOU WILL COME BACK TO ME"
SHUBERT VAUDEVILLE

"Burton Carr, billed as the 'International tenor,' is the singing hit of the evening. He has a powerful voice and uses it accordingly. As an encore he sang a song of his own composition."—Buffalo Evening News, Dec. 12.

Direction
RUFUS LE MAIRE

Chas. H. Waldron Amusement Enterprises

ADDRESS

WALDRON'S CASINO :: BOSTON, MASS.

MERRY XMAS AND HAPPY NEW YEAR TO ALL FRIENDS
GREETINGS FROM

BILLY WATSON

and His Famous

BEEF TRUST BEAUTIES

Playing only the Columbia Amusement Circuit houses. Krousemeysers Alley doing better than ever. The box office speaks for itself. Enough said. An all white show. Plenty of comedy and pretty women. A strictly clean burlesque attraction. No cliques. Nothing but harmony at every performance. The original and only Billy Watson owner.

Orpheum Theatre, Paterson, N. J.

Good talent can always—Address
Lyceum Theatre, Paterson, N. J.

or Route, Beef Trust Beauties.

The Fifty-seventh Christmas in
Vaudeville of

JOHN LECLAIR

The Vet Juggler

SEASON'S
GREETINGS

MR. AND MRS. TOM

SULLIVAN

SEASON'S GREETINGS

PHIL KORNHEISER

LEO FEIST, Inc.

CHRISTMAS GREETINGS

FROM

ROCCO VOCCO

SEASON'S GREETINGS

RUDY SEIGER

MUSICAL DIRECTOR

Fairmont Hotel, San Francisco, Cal.

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE

Week of December 25, 1922

NEW YORK CITY

Palace—Lewis & Dody—Casino Bros. & Family
—Lois Bennett—Gus Fowler—Irene Franklin—
Vivian Segal & Harry Carroll.

Riverside—Canova—Pierce & Ryan—Dolly Sis-
ters—Chief Caupolican—Thos. E. Shea—Jack Wil-
son—Pepita Granados & Co.

Colonial—Fifer Bros. & Sister—Jack Joyce—
Roth Kids—McLaughlin & Evans—Intermission—
Marion Harris & Co.—Rooney & Bent—Davis &
Pelle.

31st Street—Doris Humphrey & Dancers—Wells,
Virginia & West—Joe Browning—The Little Cot-
tage—Green & Myra—Palermo's Dogs.

Alhambra—Willie Schenck—Al Herman—Mary
Hayes—Fifty Miles From Broadway—Kellman &
O'Dare—The Brants—Dixie Four—McCartone &
Maronne.

Royal—Vancelev & Pete—Ruth Royce—Franklyn
Ardell & Co.—Moore & Freed—When Love Is
Young—Wilton Sisters—Shaw & Lee—Ted Lor-
raine & Co.—McFarlane & Palace—Baggett &
Sheldon.

Broadway—Lytell & Faut—Gautier's Bricklay-
ers—Demarest & Colette.

Jefferson (First Half)—Young America—Rae &
Emma Dean—Mel Klee—Anderson & Yvel. (Sec-
ond Half)—Howard's Ponies.

Franklin (First Half)—Miller & Mack—Dillon
& Parker—Moss & Frye—Howard's Ponies. (Sec-
ond Half)—La France Bros.—Crafts & Haley—
East Side West Side—Rae & Emma Dean.

Regent (First Half)—Janet of France—Valerie
Bergere & Co.—Cooper & Ricardo—Gordon & Rica.
(Second Half)—Dillon & Parker—Harry Kahne—
Tom Kelly.

Coliseum (First Half)—La France Bros.—Harry
J. Conely & Co.—Belle Baker. (Second Half)—
Clark & Bergman—Bostock's Riding School.

Fordham (First Half)—Herbert's Dogs—Lyons
& Yocco—Chic Sale—Harry Stoddard & Band.
(Second Half)—Harry J. Conely & Co.—Belle
Baker—Cooper & Ricardo.

Hamilton (First Half)—The Gerald's—Dotson—
Owen McGivney—Wm. & Joe Mandel—B. & B.
Wheeler—The Wager. (Second Half)—Herbert's
Dogs—Jimmy Lucas & Co.—Miss Juliet.

BROOKLYN, N. Y.

Orpheum—The Caytons—Dufor Boys—Bert Levy
—China Blue Plate—Rae E. Ball—Wellington
Cross & Co.—Van & Schenck.

Bushwick—Raymond Wilbert—A. & F. Sted-
man—H. Hymac—Irving Fisher—Mabel McCane
& Co.—Ben Welch—Ibach's Entertainers—Janey
& Morgan.

Flatbush—Loyal's Canines—Rule & O'Brien—
Harry Burns & Co.—George LeMaire & Co.—Pat-
ricola.

Rivera (First Half)—Follis & Le Roy—Clark &
Bergman—Willie Solar—Jimmy Lucas & Co. Sec-
ond Half)—Miller & Mack—Eddie Foy & Co.—
Moss & Frye.

Far Rockaway (Second Half)—Dreams—Dotson
—Wm. & Joe Mandel—B. & B. Wheeler—Owen
McGivney—The Wager.

BALTIMORE, MD.

Maryland—Madeline Collins—The Hartwells—
Leavitt & Lockwood—Murray & Gerrish.

BOSTON, MASS.

Keith's—R. & W. Roberts—May Wirth & Phil
—Higgins & Bates—Jimmy Savo—Vincent Lopez
& Band—Frances Arms—Around the Corner—
Freda & Anthony.

BUFFALO, N. Y.

Shea's—Boy & Boyer—Joe Quon Tai—Meyers &
Hanford—Powers & Wallace—Margo Waldron—
Trixie Friganza.

CINCINNATI, OHIO

Keith's—Four Aces—Olsen & Johnson—Lang &
Blakely—Ida Mae Chadwick—Huston Ray.

CLEVELAND, OHIO

Palace—Merle's Cockatoos—Seed & Austin—
Barclay & Chain—Eva Shirley & Band.

105th St.—Autumn Trio—Hawthorne & Cook—
Beaumont Sisters—Cahill & Romaine—Barrett &
Cunnenn.

COLUMBUS, OHIO

Keith's—Cross & Santora—Gautier's Pony—Fen-
ton & Fields—Miller & Bradford—Claude &
Marion.

DETROIT, MICH.

Temple—Harry Moore—Kane & Grant—Chas.
Ahearn & Co.—Haru Onuki—Billy Sharpe & Co.—
Crawford & Broderick—La Polarica Trio.

ERIE, PA.

Colonial—Gene Morgan—Stars of Record—Healy
& Cross—Robbins Family—Saxton & Farrell.

GRAND RAPIDS, MICH.

Empress—Yost & Clady—Sandy—Von Kovacs
& Goldner—Pinto & Boyle—Smith & Barker.

HAMILTON, ONT.

Roger Gray & Co.—Maker & Redford—Rudolph
& Elton.

INDIANAPOLIS, IND.

Keith's—Tan Araki Japs—Moody & Duncan—
White Brothers—Browne & Whittaker—Jessie
Busley.

LOWELL, MASS.

Keith's—Raymond Bond & Co.—Bezazian &
White—Splendid & Partner—Bryant & Stewart—
Lowe & Stella—Schichtl's Mannikins—Shriner &
Fitzsimmons.

MONTREAL, CAN.

(Dec. 24th).—Rose & Moon—Master Gabriel &
Co.—Teebow's Cats—O'Neill & Plunkett—Ray
Pagana—Lamey & Pearson.

MONTREAL, CAN.

Princess—Bronson & Edwards—Bob Anderson &
Pony—Joseph K. Watson—Realms of Fantasy—
Duffy & Sweeney—Rupert Ingelise.

PHILADELPHIA, PA.

Keith's—Jones & Jones—Tom Smith—Mme.
Leitzel—Duttons—Aunt Jemima & Band—Maurice
Diamond & Co.—Joseph Rankin—Wigand Troupe.

PITTSBURGH, PA.

Davis—Rafayette's Dogs—Lillian Shaw—Waters
& Walters—Margaret Hassler—Original Piano
Trio.

PORTLAND, ME.

Keith's—Flashes From Songland—Bill, Gene-
vieve & Walter—Elliott & LaTour—Alice Ham-
ilton—Powell & Brown—William Ebbs & Co.

PROVIDENCE, R. I.

E. F. Albee—Dixie Hamilton—Jane Connolly &
Co.—Boreo—Johnny Burke—Four Phillips.

ROCHESTER, N. Y.

Keith's—Sherwin Kelly—Van & Tyson—Hege-
dus Sisters & Reyes—Joe Laurie—Bessie Barri-
cale & Co.—Gordon & Ford—Echo & Kyo.

SYRACUSE, N. Y.

Keith's—Nihla—James Thornton—Son Dodger—
Meehan & Newman—Runaway Four.

TOLEDO, OHIO

Keith's—Diaz Monks—Zemater & Smith—Burns
& Lynn—The Show Off—Redmond & Wells.

(Continued on page 76)



You can't go wrong
With any FEIST song

LONDON'S NEWEST WALTZ HIT!

LOVELY LUCERNE

As Beautiful as "Valse Septembre" and by the same Writer



When falls the calm of e-ven-tide, There comes a vis-ion glow-ing,—

Soft shadows play, Flowers sway, Neath the Jap-a-nese Moon, There in its light, Ev'ry night, Little Jap-a-nese croon,

JAPANESE MOON

ANIPPONESE NOVELTY

HEAR IT NOW!

"You can't go wrong With any FEIST song"

**Lon
Ditmas**
MANAGER OF
**Mollie
Williams**
5th Year

Wishes Everyone
A
Merry Christmas
and
Happy New Year



(Continued from page 71)

our artists, our employees and everyone affiliated or associated with us in the amusement business.

We have tried to make our theatres something more pragmatic and enduring than mere playhouses; to make of them lyceums for commendable public movements in education. Ministry, patriotism and art always at the service of the city, town or neighborhood in which there is a Keith house. The public understanding of, and response to, this fulfillment of a Keith ideal, has been immediate and widespread, and one of the most gratifying phases of our widening success as a constructive factor in the affairs of the American people is the fact that everywhere B. F. Keith theatres now are looked upon as public forums, rallying places for good citizenship, conservatories for the development of the talents and artistic ambitions of all our local patrons, amateur or professional.

There are, without doubt, many other ingredients and factors which have figured in the cumulative success of our third-of-a-century of endeavor along these lines as we have indicated them, and, without presuming to give advice, we of the B. F. Keith Circuit believe that the same or similar methods and practices might be followed with satisfying results and material advantage in almost every line.

SEASON'S COMPLIMENTS

International Booking Offices, Inc.

WOODS THEATRE BUILDING, CHICAGO

SEASON'S GREETINGS TO ALL OUR FRIENDS

LYONS AND WAKEFIELD

Direction—CHAMBERLAIN BROWN, New York

MERRY XMAS—FROM THE TWO K'S
MATT KOLB—BILLY KOUD

(BOOKS)

PRODUCERS

(NUMBERS)

IF YOUR SHOW, ACT OR REVUE IS SICK, SEE US

THIS SEASON'S PRODUCTIONS

HIPPITY HOP, GIGGLES, JAZZ BABIES, FOLLIES AND SCANDALS, KANDY KIDS, HELLO JAKE GIRLS, MUTT AND JEFF, THE GIRL FROM GREENWICH VILLAGE, HUNTERS REVUES, ETC., ETC.

ROOM 403, COLUMBIA THEATRE BUILDING

NEW YORK

XMAS GREETINGS

FROM

Max FIELDS and FINK Anna

PLAYING
B. F. KEITH CIRCUIT
BOOKED SOLID

REP.—CHAS. S. WILSHIN
STRAND THEATRE BLDG.
NEW YORK



YULETIDE GREETINGS

LILLIAN BERNARD

??? (LILLIAN HARVEY) ???

Thanks to my manager LEW GOLDER, for his able direction during my time under his management on the B. F. Keith Circuit. Booked solid in vaudeville commencing in June, 1923.

MERRY CHRISTMAS Stars of Burlesque HAPPY NEW YEAR

NOT THE
BEST BUT
HOLDING
MY OWN

JIMMIE WALTERS

SINGING AND DANCING STRAIGHT WITH JAZZ TIME REVUE

INVITES
OFFERS
FOR NEXT
SEASON

VIOLA BOHLEN

TOE DANCING SOUBRETTE WITH A FIGURE

JAZZ TIME REVUE

GEORGE PUGET

STRAIGHT and PRODUCER with "Monte Carlo Girls"



JAMES G. MOORE

Banjo King

JUVENILE STRAIGHT

BAND

BOX

REVUE

FRANCES SMITH

SOUBRETTE



NEW TO
BURLESQUE
BUT
WATCH
ME GROW

JACK CARLSON

JUVENILE

WITH
SMILES
AND
KISSES

PRINCESS LIVINGSTON

SOUBRETTE

SMILES AND KISSES

HAVE YOU
SEEN

PRINCESS DOVEER?

IF NOT,
WHY NOT?

HOWARD HARRISONS LILLIAN

STRAIGHT MAN AND SOUBRETTE—BAND BOX REVUE

WESTERN PUBLISHERS ATTENTION

Why send 3,000 miles away for Music Printing? Every facility is offered in San Francisco

SCHOLZ, ERICKSON & CO., INC.

Music Publishers :: Engravers :: Printers :: Lithographers
521 HOWARD ST., SAN FRANCISCO

Good Wishes and Holiday Greetings to Everybody from

HARRY HUME

MANAGER—IRVING BERLIN—PANTAGES BLDG.
SAN FRANCISCO

SEASON'S GREETINGS

FROM

SID GOLD

WITH

WEBER and FIELDS

Shubert Vaudeville

Direction Fitzpatrick & O'Donnell

MERRY CHRISTMAS!

from

Johnny Black

Composer of

"DARDANELLA"

Now Playing

B. F. Keith Theatres

and

Shirley Sherman

DARDANELLA

with "Blossom Time"

Century Theatre

HOLIDAY GREETINGS

Dick Sheppard*Eccentric Comedian*

With REDMOND'S PLAYERS

WIGWAM THEATRE,
SAN FRANCISCO, CALIF.

GREETINGS

Richard Allan

LEADING MAN—40TH WEEK

WIGWAM THEATRE
SAN FRANCISCO, CALIF.

GREETINGS

Joe Kemper

JUVENILE—40TH WEEK

WIGWAM THEATRE
SAN FRANCISCO, CALIF.

Season's Greetings from

ALICE MORRISChorus Directress—Will King Co.
SAN FRANCISCO

Holiday Greetings from

Will HayesWith Will King Co.
SAN FRANCISCO

Holiday Greetings from

LEW DUNBARWITH WILL KING CO.
SAN FRANCISCO, CALIF.

CLAIMS DIVORCED WIFE'S ESTATE

Harry R. Casey, vaudeville actor, is claiming a common law marriage with his former wife, entered into after their divorce, as the basis for sharing in her estate, valued at \$5,000.

In 1912 Casey was divorced from his wife in Syracuse, but still considered himself the husband of Mary V. Casey at the time of her death on October 6, last at her home, 375 Riverside Drive.

The unusual claim of the actor became known when Surrogate Foley examined an application he made for letters of administration on the \$5,000 estate of Mrs. Casey, which is being opposed by Andrew D. Gilgum, a brother of the deceased. In his petition for letters, Casey admits he was divorced from his wife, but declares that the following year he entered into a common law marriage which continued up to the time of her death. He submitted to the court a batch of checks which he turned over to Mrs. Casey during the period they were supposed to have lived together. These checks were endorsed on the back by Mrs. H. R. Casey. Casey also said that their relations were known to her family and that Mrs. Mary A. Gilgum of Chicago, mother of Mrs. Casey, frequently visited them and spent long periods with them. The decree of divorce showed that it had been signed by Supreme Court Justice I. R. Devendorf of Onondaga County, N. Y., in 1912.

Gilgum, brother-in-law of Casey, through his attorneys Cronin, Pell & Hartsock, of 522 Fifth avenue, holds that the divorce ended the marital relations between his sister and Casey, and he contends that "no man should be allowed to show a common law relation between him and a woman since deceased, for the purpose of sharing in her estate."

BENNETT PLAYING IN "THE BUBBLE"

SAN FRANCISCO, Dec. 18.—J. Moy Bennett and his company of players appearing in Edward Locke's play, "The Bubble," have just concluded a four-week tour of the Pacific Coast. The company is now headed toward Chicago, which they will reach in March to play an eight weeks' engagement. This is the third season Bennett is appearing in the play. The members of his company include Florence Joyce, Gregory Paulson, Myron X. Paulso and Josephine Wehn.

BUSTER COLLIER TO PRODUCE

Buster Collier, son of William Collier, is to blossom forth as a producer on New Year's day when, in association with Jack Allicoate, a three-act comedy based on newspaper life, written by the latter, will have its premiere in New London, Conn. The play will be on tour for about two weeks and then is destined for a Broadway showing.

GRAND STREET BOYS SEE SHOW

The Grand Street Boys, 500 strong occupied seats in the balcony and gallery of the Central Theatre on Monday night to pay homage to Henry Dixon producer of "Midnight Revels" who is one of their number. Magistrate Max S. Levine, president of the organization occupied a seat in the third row of the gallery.

James Valdare has retired after thirty-five years in the profession and has associated himself with the Littlejohns in the rhinestone business.

J. GLASSBERG'SEstablished 1902
Embodies the
Highest Qualities.
Assuring
Lasting
Satisfaction**SHORT
VAMP
SHOES**

Theatrical and Street
Wear Slippers
Patent Caltakin
with dull kid
Trimming or
other suede with
kid trimming to
match.



\$10

Other models in cross or plain strap effects
in all leathers.
Size 1 to 9, A to EE. Send for Catalog C.

290 Fifth Ave. } Both between 36th
511 Sixth Ave. } and 31st Streets

BERT LEVEY**CIRCUIT**

VAUDEVILLE THEATRES
Alcazar Theatre Building
SAN FRANCISCO

SCENERY

Diamond Dye, Oil or Water Colors
SCHELL SCENIC STUDIO, COLUMBUS, O.

Ninety percent of the theatrical profession use

TAYLOR TRUNKS

Write for our theatrical catalogue. TAYLOR
TRUNK WORKS, 678 N. Halsted St., Chicago, Ill.

MONEY WRITING SONGS

A successful music composer and publisher
writes a book explaining how to make money
publishing songs. Contents: Correcting Your
Faults, Writing a Melody, Directing the Ambitious
Young Composer, Placing Your Songs
Before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Leaders. You
need this book, only one of its kind on the
market. Only \$1.00 Postpaid. Money back if
you say so. UNION MUSIC COMPANY, 315
East Fifth St., Cincinnati, Ohio.

JUST BORN**The Bal Red Dreadnaught
WARDROBE TRUNK**

The result of two years' quiet
planning to perfect a theatrical
wardrobe trunk unsurpassed for
durability, beauty and convenience.

Now on view at our 36th Street
showroom.

Price, including shoe box, laundry bag,
locking device and
Bal fibre make-up
box **\$70.00**

Price, including shoe box, laundry bag,
locking device, Bal fibre make-up
box, four pound electric
iron and ironing
board **\$77.50**

Even lighter, stronger and hand-
somer than our old XX wardrobe
trunk.

Guaranteed for five years with a
Bal guarantee.

Drop in and look it over or send
for circular.

WILLIAM BAL COMPANY

141 West 36th St. New York City

Read The Clipper Letter List

WIGS and BEARDS

In All Styles and Qualities

**THEATRICAL JEWELRY AND
SPANGLES, TIGHTS, OPERA HOSE
AND STOCKINGS, FANCY BRO-
CADES, GOLD and SILVER TRIM-
MINGS, and all Goods Theatrical.**

High Grade Qualities at Lowest Prices
SAMPLES UPON REQUEST

J. J. WYLE & BROS., Inc.

Successors to

SIEGMAN & WEIL

18 & 20 E. 27th St. New York

Subscribe for the

New York Clipper**LATEST NEWS**

ON ALL

Departments

Reviews

Vaudeville Dates Ahead

RATES \$5.00 per year
\$2.50 for Six Months

Send orders to

CLIPPER CORPORATION, 1658 Broadway, New York

SCENERYand **PLUSH DROPS
TO RENT****Amelia Grain, Philadelphia**

The One Place in the Wide, Wide World

Where the professional as well as the amateur producer can rent a
Drop, a Setting or the complete Scenic Production of any Play or
Opera ever staged.

100 First Part Minstrel Show Settings and Cycloramas
in special designs, for all Fraternal Orders.

ABSOLUTELY RELIABLE SERVICE!

VAUDEVILLE BILLS

(Continued from page 72)

TORONTO, ONT.

Shea's—Max Sovereign—Dooley & Storey—Harrison & Dakin—Joseph Diskay—Holmes & Lavery—Cunningham & Bennett & Band—Tom Patricola—Bernt & Partner.

WASHINGTON, D. C.

Keith's—Bob Hall—Ben Bernie & Band—Lonesome Manor—Craig Campbell—Anderson & Graves—Fridkin & Rhoda.

ORPHEUM CIRCUIT

Week of December 25, 1922

CHICAGO, ILL.

Palace—Henry B. Walthall—Kerr & Weston—Vaughn Comfort—Swift & Kelly—Wilson Aubrey Trio—Simpson & Dean.

State Lake—"Marry Me"—Family Ford—Corrine—Eight Blue Demons—Dave Roth—Hurst & Vogt.

DENVER, COLO.

Orpheum—Hyams & McIntyre—Jack Norton—McCarthy Sisters—V. & E. Stanton—Bailey & Cowan—Meehan's Dogs—Royal Gascoignes.

DES MOINES, IOWA

Orpheum—Harry Watson—Ernest Hiatt—Jessie Reed—Swartz & Clifford—Koroll Bros.—Bessie Clifford—Marc McDermott.

DULUTH, MINN.

Orpheum—Finley & Hill—Leon & Co.—Ethel Parker—Senator Ford—Valand Gamble—Franklyn Charles—Armstrong & Phelps—Bernag's Circus.

KANSAS CITY, MO.

Orpheum—Sophie Tucker—Babcock & Dolly—Vincent O'Donnell—Cressy & Dayne—Lloyd & Goode—Johnson & Baker—Gordon & Day—Weaver & Weaver.

Main Street—Novelty Clintons—Green & Myra—Gretta Ardine—Jack George Duo—Faber & McGowan.

LINCOLN, NEB.

Orpheum—Victor Moore—Billy Glason—Folly & La Tour—Claudia Coleman—Adolphus—Lawton—Galetti & Kokin.

LOS ANGELES, CAL.

Orpheum—Parlor Bedroom & Bath—McKay & Ardine—Neal Abel—Juggling Nelsons—Henry Santry & Band—Conlin & Glass.

Hill Street—Adelaide Bell—McDevitt K. & Quinn—Bill Robinson—H. & A. Seymour—D. D. H.

MEMPHIS, TENN.

Orpheum—Van & Corbett—Paul Decker—Flo Lewis—Jack Osterman—Lydell & Gibson—J. & J. Gibson.

MILWAUKEE, WIS.

Palace—Edith Tallaferro—Patsy Shelly & Band—Williams & Taylor—Flanagan & Morrison.

MINNEAPOLIS, MINN.

Hennepin—Rae Samuels—Zelaya—Frawley & Louise—Al. K. Hall—Oakes & Delour—Nagyfy—Harry Holman.

NEW ORLEANS, LA.

Orpheum—Mrs. Sidney Drew—Anderson & Burt—Edith Clifford—Lloyd Nevada—Heras & Wills—Barry & Whitledge.

OAKLAND, CAL.

Orpheum—Dugan & Raymond—Wayne & Warren—Eric Zardo—Bernard & Garry—De Witt B. & T.—Florenis.

OMAHA, NEB.

Orpheum—Morgan Dancers—Bevan & Flint—Faber & McGowan—Roxey La Rocca—Chandon Trio—J. & N. Olms—Belle Montrose.

PORTLAND, ME.

Orpheum—Eddie Leonard—Hallen & Russell—Tusano Bros.—Mallia Bart—Proffteering—Billy Dale—Quixy Four.

SACRAMENTO AND FRESNO

Orpheum—Flirtation—Alma Nelson—Perone & Oliver—Gellis—C. & E. Usher—Juggle Land—Little Billy.

ST. LOUIS, MO.

Orpheum—Julian Eltinge—Beked Dancers—Mme. Herrmann—Edwin George—Brown Sisters.

ST. PAUL, MINN.

Orpheum—Flashes—Fisher & Gilmore—Smith & Strong—Sully & Houghton—Dancing Kennedys—Herbert & Dare—York & King.

SALT LAKE CITY, UTAH

Orpheum—Morton & Glass—Leo Beers—Glenn & Jenkins—Grace Doro—Andrief Trio—Rose Ellis & Rose—Williams & Wolfus.

SAN FRANCISCO, CAL.

Orpheum—J. B. Hymer—Middleton & Spellmeyer—G. & P. Magley—Scanlon Deno & Scanlon—Walter C. Kelly—Bobby Folson & Band.

Golden Gate—Letter Writer—Pearson, New. & P.—Elly—Love Sisters—Frank Ward.

SEATTLE, WASH.

Orpheum—Roscoe Ails—Wilfred Clark—Bert Fitzgibbons—Eddie Miller—Hegedus Sisters—El Rey Sisters—Jack Hanley.

SIOUX CITY, IOWA

Orpheum—Zelda Bros.—Jason & Harrigan—Harry Langdon—Farnell & Florence—Creole Fashion Plate—Seattle Harmony Kings—Werner Amoros Troupe—Walter Percival—Milt Collins—Mantell & Co.

VANCOUVER, B. C.

Orpheum—Lou Tellegen—Spencer & Williams—Langford & Fredericks—M. & P. Miller—Herberts—Catts Bros.—Visser & Co.

WINNIPEG, MAN.

Orpheum—Circumstantial Evidence—Margaret Severn—Pietro—Stan Stanley—O'Donnell & Blair—Dugan & Mack—Flying Henrys.

PANTAGES CIRCUIT

Week of December 24, 1922

ST. PAUL, MINN.

San Diego Trio—White & Barry—Harry Hines—Hanneffords—Maude Leona.

WINNIPEG, MAN.

The Lunars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & DeVoe—Major Rhodes.

REGINA AND SASKATOON

Kate Wiley—Betty & Lou Hart—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Palet.

TRAVEL

Rinaldo Bros.—L. Burkhardt Co.—Pierce & Goff—Ketner & Reaney—Thalero.

SPOKANE, WASH.

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

SEATTLE, WASH.

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

VANCOUVER, B. C.

Nelson's Catland—Jan Rubini—Western & Eline—Bits & Pieces—Dave Thursby.

TACOMA, WASH.

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

PORTLAND, OREGON

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals.

TRAVEL

Lesch Wallin Trio—Kaufman & Lillian—Chernynoff—Morgan & Gray—Cecil Cunningham—Byron Bros.

(Continued on page 83)

Who's this?



She has charmed thousands of audiences. Effective make-up always accentuates her beauty in the glare of stage lightings.

To artists of the stage the right make-up is a fundamental. Use Leichner's.

Use just the cream, paint, or powder you require for your role—it's here in the Leichner line in a fine quality that finished artists should insist upon.

At your druggist or supply house.

L. LEICHNER

TOILET PREPARATIONS and THEATRICAL MAKE UP

Sole Distributors: GEO. BORGFELDT & CO., 16th St. and Irving Pl., New York

CHRISTMAS GREETINGS

SID

MILDRED

PAGE AND FRANKLIN

MAIDS OF AMERICA

HOLIDAY GREETINGS!

Permit us to express our keen appreciation of your patronage during the past year and to wish you the merriest Christmas and the happiest New Year you have ever known.

L. BLAU & SONS, Inc.

Cleaners and Dyers of the BETTER Kind

Phones: Orch. { 3069
3070

Theatrical work our specialty.

FRANK H. and K. EARLE

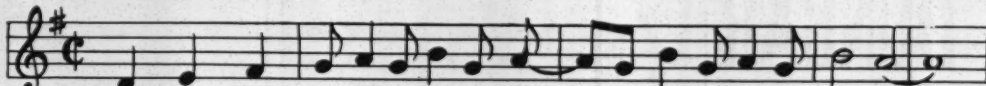
MAC QUARRIE

EXTENDS COMPLIMENTS
OF THE SEASON TO ALL MEMBERS
OF THE THEATRICAL AND
PICTURE PROFESSION

Mac Quarrie Productions
833 MARKET ST., SAN FRANCISCO

MADISON'S 18 ONE DOLLAR BUDGET No. 18

is more than an encyclopedia of laughs, it's a comedy institution and contains an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send your dollar to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1052 Third Avenue, New York.



You start in step-ping a-long, you can't— go wrong, do-ing the "Dum-bell"—

DUMBELL

A STUMBLING Fox Trot Full of TRICKS
by ZEZ CONFREY—

"You can't go wrong
With any FEIST song"

Everybody's
"Runnin' Wild"
 With **"LOOSE FEET"**
 The Two New Hits for The New Year



SEASON'S GREETINGS

Greater New York Vaudeville
 Theatres Corporation

Executive Offices
 PALACE THEATRE BUILDING

New York

Bryant 9200

B. S. MOSS, President

Operating

Cameo Theatre
 Broadway "
 Coliseum "
 Hamilton "
 Jefferson "
 Franklin "
 Regent "
 Flatbush "
 Rivera "
 Columbia " Far Rockaway
 Dyckman "

Affiliated with the
 B. F. KEITH CIRCUIT



COMPLIMENTS OF THE SEASON

FROM

OLIVER D. BAILEY

Lessee

REPUBLIC THEATRE, NEW YORK

New Theatre

OPENS AT GRAND JUNCTION, COLORADO. STANDARD
 STAGE. FIFTEEN HUNDRED SEATING CAPACITY.

**Big Opening Attraction
 Wanted**

FOR LAST WEEK IN DECEMBER, OR FIRST WEEK IN JANU-
 ARY. WRITE OR WIRE WALTER WALKER, MANAGER,
 THE AVALON THEATRE.

GRAND JUNCTION, COLO.

HOLIDAY GREETINGS

HIT OF TWO CONTINENTS

ARNAUT BROS.

TOURING MOSS & STOLL TIME
 ENGLAND

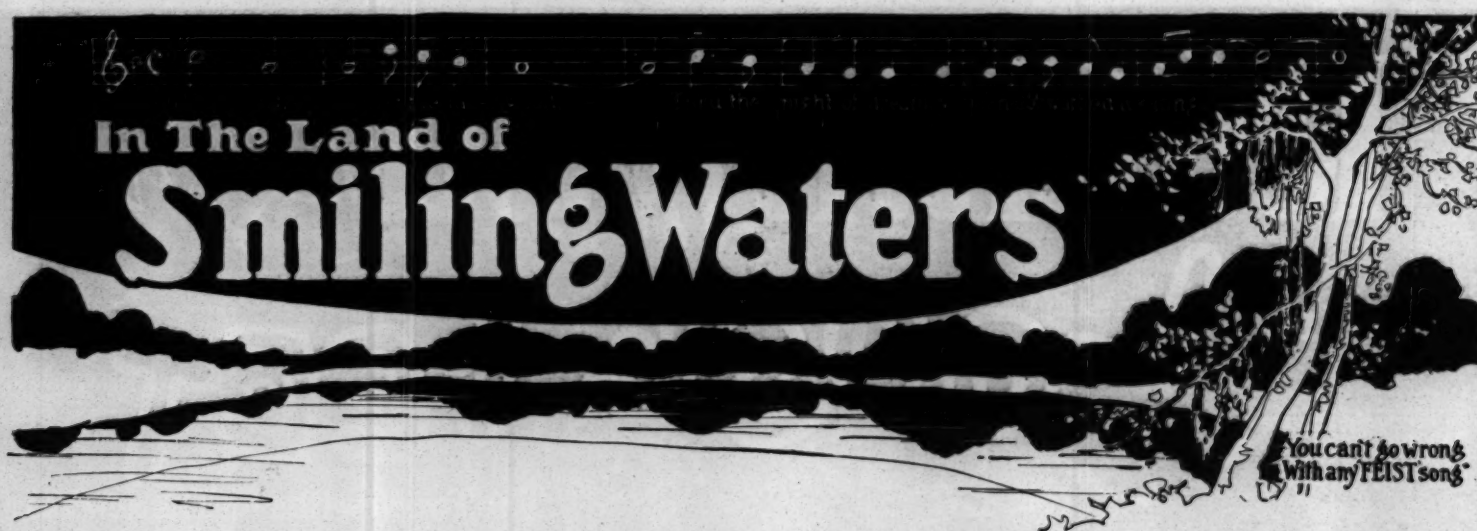
COPYISTS' ATTENTION—WE HAVE SOME NEW AND ORIGINAL MATERIAL FOR YOU.

NELLIE ARNAUT

AND HER YOUNGER BROTHERS
 WORKING PRINCIPAL
 VAUDEVILLE THEATRES

MERRY CHRISTMAS

BRUNO WEISE TROUPE



Lillian Leitzel

SEASON'S GREETINGS

The Season's Greetings To My Many Friends from

ALFRED H. WHITE

(AS SOLOMON LEVI)

IN

ANNE NICHOLS' LAUGHING SUCCESS

"ABIE'S IRISH ROSE"

NOW IN ITS 8th MONTH AT THE REPUBLIC THEATRE, 42nd STREET, NEW YORK

A Merry Xmas and a Happy New Year to All My Friends.

TOMMY "BOZO" SNYDER

I say that speech is Silver,
But Silence is Golden.
Ask "Bozo" Snyder, he knows,
World's greatest PANTOMIMIST.

SPENCE

SEASON'S GREETINGS

EDITH MAYNE

CASE AND CAVANAGH

MAKING THEM LAUGH

Everybody's
"Runnin' Wild"
 With **"LOOSE FEET"**
 The Two New Hits for The New Year

HOLIDAY GREETINGS

Gyula Ormay

MUSICAL DIRECTOR, NEW PORTOLA THEATRE, FRISCO'S
 HANDSOMEST THEATRE, SAN FRANCISCO

XMAS GREETINGS!

SID BESSIE
TRACEY HAY

BITS OF DANCE HITS

THEY ARE TALKING ABOUT
WILLIAM BROWNING

WHO PLAYS SEVEN DISTINCT CHARACTER PARTS WITH
 Billy K. Wells' "BUBBLE BUBBLE CO."

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	White
Night Letter	N. L.

WESTERN UNION
TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	White
Night Letter	N. L.

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY
 90FY BL46

EX ROCHESTER NY 1138A DEC. 16 1922
 THOMAS J FITZPATRICK

PALACE THEATRE BUILDING NEW YORK NY

PLEASE GET IN TOUCH WITH DICK OWEN OF THE CLIPPER AND HAVE HIM RUN A
 CARD IN THE XMAS ISSUE WISHING OUR FRIENDS YULETIDE GREETINGS AND ALL
 THAT SORT OF THING STOP IF ANY GIFTS COME IN CARE OF YOU FORWARD THEM
 STOP LOVE AND KISSES

TOM SWIFT AND MARY KELLY

1259P

I've Got the
**"AIN'T GOT NOTHIN'
 NEVER HAD NOTHIN'
 BLUES"**

An ultra modern idea in a Jazz melody, with a trick rhythm that everyone likes. Featured by every dance orchestra in America. By the writers of "Bull Frog Blues," "Jealous Blues," "Right or Wrong," "Jailhouse Blues," etc. Great for single, double, trio or quartette.

Double versions for boy and girl, two girls, two men, extra choruses, extra catch lines, parodies, special versions, etc., now ready. Write, wire or call. Professional copies to recognized artists only. Dance orchestrations 25c. each.

SIZEMORE & SHRIGLEY

177 N. STATE STREET, CHICAGO

HILO BAY

A marvelous Hawaiian melody Fox-Trot with a beautiful lyric. This is another "Poor Butterfly," "Dardanella" and "Venetian Moon," combined into a perfect song by the writers of "After the Rain," "Rose," "Mississippi Shore," "Remember," etc.

BENNIE HARRISON & DARLING

Greetings to all my friends who know
 I sure make them laugh when on the
 bill with the show.

Have always been working—that's one
 of the reasons.
 When it comes to making them laugh,
 I'm some clown.

Haven't been here for three seasons;

So you see, they can't keep a good man
 down.

LESTER STEVENS

AND HIS NEW STRAND THEATRE ORCHESTRA,
 SAN FRANCISCO, CAL.

EXTENDS HOLIDAY GREETINGS TO ALL

SEASON'S GREETINGS FROM

FRANK ELLIS


DIRECTOR, ST. FRANCIS HOTEL ORCHESTRA
 SAN FRANCISCO, CAL.

MERRY CHRISTMAS AND HAPPY NEW YEAR TO EVERYBODY

CLAUDE M. SWEETEN

MUSICAL DIRECTOR
 GOLDEN GATE THEATRE
 SAN FRANCISCO

"Everybody's
Runnin' Wild
 With "LOOSE FEET"
 "You can't go wrong
 With any FEIST song."
 The Two New Hits for The New Year



HARRY STODDARD

AND HIS

ORCHESTRA

HARRY POLLACK, Violin
 LOUIS DE CRESCENT, Banjo
 GEORGE MEYER, Cornet
 JIMMY BOSSET, Trombone

MARCEL KLAUBER, Saxophone
 HENRY SCHMOTZER, Saxophone
 HARRY FREISER, Drums
 BEN FINGER, Bass Tuba

Now playing a sensational return engagement at the BROADWAY THEATRE; weeks of December 18, 25 and Jan. 1. Also nightly at Shanley's. Extend the season's greetings to their many friends.

Personal Representative: JOSEPH B. FRANKLIN

Direction: ROSE and CURTIS.

Stage and technical director: LEO J. LA BLANC.

SEASON'S GREETINGS FROM

Harry A. Yerkes

LEWIS AND GORDON
 THEATRICAL ENTERPRISES
 NEW YORK, N. Y.

Telephone Bryant 2397-8.

Cable address "Lewgord"

Merry Christmas!

Happy New Year!

SAMUELS MUSICAL BUREAU

Putnam Bldg. Suite 310—1493 Broadway

Phones 7378, 5147 Bryant

ALWAYS CAN USE

High class vaudeville acts. Singers, dancers, novelty orchestras, and specialties for high class motion picture theatres, clubs, hotels and private entertainments.

COMPLIMENTS OF THE SEASON

ABE I. FEINBERG

160 West 46th Street

XMAS POEM IN FILMS

The W. W. Hodkinson Film Corporation will distribute throughout the country for the yuletide period a motion picture version of "The Night Before Christmas," a poem written by Dr. Clement C. Moore. The proceeds will be given to the Committee for Devastated France and the Maternity Centre of New York.

DICKEY SUES PRODUCERS

Paul Dickey has brought suit in the Supreme Court to restrain Michael Goldreyer, Michael Mindlin and Mingold Productions, Inc., for continuing to utilize his ideas in "The Last Warning," which is playing at the Klaw Theatre. Dickey also asks for an accounting on which he can base an action for damages.

WINTER GARDENS RE-OPENS XMAS

The Winter Garden, which has been dark for the past few weeks, since the closing of "The Passing Show of 1922," and which is undergoing extensive repairs, will reopen on Christmas Day, December 25, with "Hitchy-Koo," headed by Benny Leonard, as its attraction. The show has been rewritten and recast since it was closed after playing Philadelphia with Raymond Hitchcock at the head of the cast. Leonard is said to be practically the only member of the original cast who will be seen with the revamped version of the show. Sally Fields was engaged for the show last week.

BRADY SHOW FOR 44TH STREET

The Moscow Art Theatre will replace William A. Brady's "The World We Live In" at the Jolson Theatre on January 8. The latter attraction will move to the Forty-fourth Street Theatre, which will revert from William Fox to the Shuberts on that date. Morris Gest, who is sponsoring the Moscow Theatre proposition, after a conference with Brady exchanged houses, as the Russian troupe were to have occupied the Forty-fourth street house.

BUSY WEEK FOR SELWYNS

From all accounts the holiday season will be an unusually active one for the Selwyns. This (Wednesday) evening they will launch the much heralded production of "Johannes Kriesler," with Ben-Ami featured in the cast, at the Apollo Theatre.

Next Monday evening Barney Bernard and Alexander Carr, in "Partners Again," will begin their season at the Selwyn Theatre, Chicago, while on the same evening, in Boston, they will bring out "The Rear Car," a new mystery play by Edward E. Rose.

With the above out of the way they will begin rehearsals for a new comedy by Edgar Selwyn entitled "Getting Unmarried," in which Roland Young will be featured.

TO DO RACE TRACK PLAY

"The Best of Luck," a race track play by James K. Wood, is to be produced by the Shuberts next May. James K. Hackett is to appear as the leading character. If the play on the tryout measures up it will be brought into New York for a summer engagement.

ADMITS ROBBING PEGGY

Nelson D. Basanko, an assistant manager of the Fifth avenue branch of the Metropolitan Trust Company, pleaded guilty to the theft of \$2,000 from Peggy Joyce Hopkins, in the Court of General Sessions and will be sentenced on December 27 by Judge C. C. Nott.

Basanko, who is married, admitted in court that he had taken \$2,000 of \$17,000 given him to invest by Peggy and appropriated it to his own use. The theft was committed in December of last year. Miss Joyce appeared as a witness against the man.

Attractions at City Theatres

BELASCO W. 44th St. Evg. 1.30
Mat. Thurs. & Sat. 1.30
DAVID BELASCO Presents

Lenore Ulric
as **KIKI** A Character Study
by Andre Flandre

B. F. Keith's
PALACE Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 30 and 75c. Every
night, 25, 30, 75, 91, 1.50

PRE-EMINENT
INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

OLYMPIC 14th Street
Near 3d Ave

MUTUAL CIRCUIT SHOWS
London Gayety Girls

BROOKLYN THEATRES

Casino Theatre
Broadway Flappers
Next Week—AMERICAN GIRLS

Empire Theatre
Ralph Avenue and Broadway
Chuckles of 1922
Next Week—BOWERY BURLESQUERS

STAR Jay at. Fulton St. Mat.
Daily. Tel. Triangle 4897
Kandy Kids
Next Week—LONDON GAYETY GIRLS

Gayety Theatre Throop Ave.
& Broadway
Mischief Makers
Next Week—JAZZ TIME REVIEW

JUST OUT
McNALLY'S
BULLETIN No. 8

Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy. McNALLY'S BULLETIN No. 8 contains the following gilt-edge, up-to-date comedy material:
21 SCREAMING MONOLOGUES. Each one a positive hit.
12 BOARING ACTS for two males. Each act an applause winner.
11 ORIGINAL ACTS for male and female. They'll make good on any bill.
39 SURE-FIRE PARODIES on all of Broadway's latest song hits.

GREAT VENTRILOQUIST ACT entitled "The Clover Dummy"—It's a riot.
ROOF-LIFTING FEMALE ACT. This act is a 34 karat, sure-fire hit.
NATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
4 CHARACTER COMEDY SKETCH. A scream from start to finish.
9 CHARACTER BURLESQUE entitled "Oh! Pa-pa." It's bright, breezy and bubbles over with wit.
12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.
HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
BESIDES other comedy material which is useful to the vaudeville performer.
Remember the price of McNALLY'S BULLETIN No. 8 is only one dollar per copy; or will send you BULLETINS Nos. 7 and 8 for \$1.50, with money back guarantee.

WM. McNALLY
81 E. 125th St., New York

"SCOTTI"
GOWNS, HATS, COSTUMES
RENTALS TO THE PROFESSION
(VIOLET STUART)

220 West 46th St. New York City
Bryant 18318

GRUEN Guild Watches



Designs of rare
taste and beauty.
Movements of precision

J. HEMMENDINGER, Inc.
Jewelers
33 W. 46th St., N. Y. Phone Bryant 1543

EQUITY BALL FOR CHICAGO

Plans for the Equity Annual Ball in Chicago are rapidly assuming definite shape. The event is scheduled for the latter part of the month. Grant Mitchell, who is appearing there in "Kempy," has been selected as chairman of the Committee of Arrangements and is now busy selecting his aides from the various companies playing in the western city.

Howard Herrick has been appointed general press representative for the George C. Tyler productions. He will handle the exploitation of "Merton of the Movies."

For—RHINESTONES—See
the builders of the "Diamond Girl Scene" in "Passing Show." Also the star curtain at Fulton Theatre. **THE LITTLEJOHNS**, 228 W. 48th Street, New York.

ONE DAY NOTICE IN STOCK

A one-day notice on the day of the first performance is sufficient notification for withdrawal or dismissal of stock actors. This matter was definitely settled at a recent meeting of the council of the Actors' Equity.

This new ruling is in line with that already established for regular productions. The only provision that differentiates is that the stock actor must give or receive his notice after the first day of his engagement and before leaving the theatre.

THEDA RETURNING TO FILMS

Theda Bara, who is credited with being the first of the movie vamps, and who deserted the celluloids for matrimony, will return to the screen in the film version of Eugene Walter's play, "The Easiest Way." She will have the role of Laura Murdock, which was created in the Belasco stage production by Frances Starr.



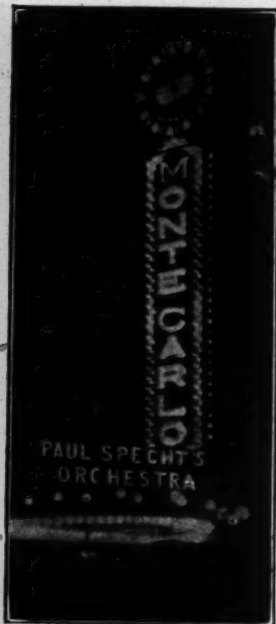
Vamp me and make me hap-py. Vamp me and make it snap-py. All that I want is love;—

Vamp Me

The New Fox-Step
by the Writer of 'The Vamp'

"You can't go wrong
With any FEIST song"





New York's newest and most exclusive rendezvous.

Holiday Greetings

FROM THE

PAUL SPECHT ORCHESTRAS

Offices—1591 Broadway, N. Y. City—Phone Bryant 3845

Rhythmic symphonic syncopation all over the world.
For Keith Vaudeville.
In the finest hotels, cafes, clubs and ballrooms.
For Columbia Records—in America and England.
With Buescher Instruments.



Playing:



QUALITY—SERVICE—GENTLEMEN

MAURIE SHERMAN and his Orchestra

WALLACE BRADLEY
ANDREW PADULA

FRANK TRUMBAUER
NORMAN LILLIS

RALPH SMITH

NOW PLAYING AT THE FAMOUS BISMARCK HOTEL—CHICAGO

XMAS GREETINGS!

CLARE CARROLL

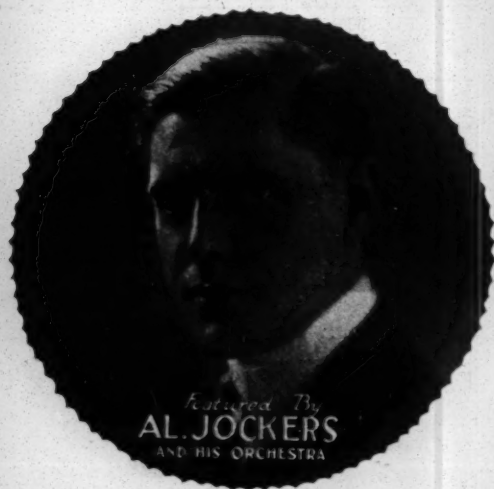
THE CHEERFUL COMEDIENNE

In "MELODIES OF THE HOUR"

SAM LANIN and his orchestra

POPULAR PHONOGRAPH ARTISTS

WISH THEIR MANY FRIENDS A VERY MERRY CHRISTMAS AND A HAPPY NEW YEAR



AL JOCKERS

Distinctive Leader of Distinctive Orchestras

NOW AT WOODMANSTEN INN

WISHES HIS MANY FRIENDS THE COMPLIMENTS OF THE SEASON



THIS YEAR'S BIG WALTZ HIT IS

Three O'Clock in the Morning

That Entrancing Melody You Hear Everywhere

"You can't go
wrong with
any Teist song"

VAUDEVILLE BILLS

(Continued from page 76)

SAN FRANCISCO, CAL.

Alexander Bros. & Evelyn—Ridiculous Ricco—Maude Earle—Fashion Plate Minst.—Britt Wood—Blake's Mules.

OAKLAND, CAL.

Weldons—Buddy Walker—Chisholm & Breen—Bronson & Renee—Great Blackstone.

LOS ANGELES, CAL.

Lillian's Dogs—Tallman Revue—Great Maurice—Bensee & Baird—Little Pippin—Charbot & Tortini.

SAN DIEGO, CAL.

Three Avallos—Hanson & Burton Sisters—Le-Grohs—DeMichelle Bros.—Four Ortons—Farrell & Hatch.

LONG BEACH, CAL.

Daly, Mac & Daly—Tuck & Claire—Kennedy & Rooney—Rigoletto Bros.—Joe Bernard & Co.

SALT LAKE CITY, UTAH

James & Etta Mitchell—Mills & Miller—Casler & Beasley Twins—Rising Generation—Sossman & Sloan—Prosper & Merritt.

OGDEN, UTAH

Selma Braatz—Brierre & King—Krutin's Animals—Sidney S. Styne—Kajiyama—Kirkamith Sisters.

DENVER, COLO.

Burt Shepherd—Fargo—Richards—Billy Kelly—Five Lamays—Officer Vokes & Don.

F. F. PROCTOR

Week of December 18, 1922

NEW YORK CITY

Fifth Ave. (Second Half)—Al & F. Stedman—China Blue Plate—Bob LaSalle Co.—Jim Savo Co.—Emma Raymond Co.—Marshall Montgomery—Follis Sisters—Grace Valentine Co.—Winifred & Brown.

125th St. (Second Half)—Normandie Girls—Ruby Ray & Co.—Taylor, Howard & Them—Ben Beyer.

58th St. (Second Half)—Al & F. Stedman—Conroy & Howard—Eastman & Moore—Edith M. Capes Co.

23rd St. (Second Half)—Mignon—Reeder & Armstrong—Butler & Partner—Zaza & Adele—Pallenberg's Bears.

ALBANY, N. Y.

(Second Half)—J. & A. Keeley—Sybil Vane Co.—Taylor & Bobbie—Fink's Mules.

ELIZABETH, N. J.

(Second Half)—Joe & K. O'Meara—Stanley & Wilson Sisters—Margt. & Alvarez—Polly & Moran.

MT. VERNON, N. Y.

(Second Half)—Rockwell & Fox—Henry & Moore—Franklyn Ardel Co.

NEWARK, N. J.

Irving Fisher—50 Miles from Broadway—Jane & K. Lee—Lonesome & Manor.

SCHENECTADY, N. Y.

(Second Half)—Adonis & Dog—Sampson & Douglas—Bobby Jarvis Co.—McCart & Bradford—B. & C.—Hazel Green Band.

TROY, N. Y.

(Second Half)—Royal Dane—Paganna—Fred V. Bowers Co.—O'Neill & Plunkett—Casting Campbells.

YONKERS, N. Y.

(Second Half)—Speeders.

DARL MacBOYLE
EXCLUSIVE MATERIAL OF EVERY
DESCRIPTION
For Recognized Performers Only
116 West 4th Street New York
Phone Bryant 2464
"IF IT ISN'T RIGHT I MAKE IT RIGHT"

POLI CIRCUIT

Week of December 18, 1922

BRIDGEPORT, CONN.

Poll's (Second Half)—McConnell & Austin—Arthur Whitelaw—Four Rubini Sisters—Edwards & Beasley—Money Is Money.

HARTFORD, CONN.

Capital (Second Half)—Guy Weadick & Flores DaDue—Four Miners—Johnny Murphy—Dolly Davis—Jean Granese—Three Lordons.

NEW HAVEN, CONN.

Palace (Second Half)—S. H. Orren & Drow—Dillon & Parker—Uptown & Downtown—Lee Edwards—White, Black & Useless.

SCRANTON, PA.

Poll's (Second Half)—Alexander & Hardee—Hanley & Paterson—Morgan & Binder—Hometown Follies.

SPRINGFIELD, MASS.

Palace (Second Half)—Masie Lunette—Austin & Delaney—Josephine Harmon—Little Driftwood—Otto Bros.—Reynolds Donegan Co.

WATERBURY, CONN.

Palace (Second Half)—Rokoma—Franklin & Hall—Mildred Andre Co.—Thornton & King—Shura Kulowa.

WILKES-BARRE, PA.

Poll's (Second Half)—Bernard & Betta—Green & Burnett—Holland & Oden—Barnum Was Right.

WORCESTER, MASS.

Poll's (Second Half)—Berk & Sawn—Brooks & Morgan—Travers Douglas Co.—Bloom & Shor—Syncopated Seven.

B. F. KEITH BOOKING EXCHANGE

Week of December 18, 1922

NEW YORK CITY

Jefferson (First Half)—Belle Baker—Allman & Harvey—Hooper Miles Co.—Wells, Virginia & West—Follis & Leroy—Norvelles—Gantler's Bricklayers—Bell & Gray. (Second Half)—Gibson & Connelli—Allen & Canfield—Wyers & Hannaford—Lytell & Fant—Herbt. Ashley Co.—Turner Bros.—Broadway—Harry Stoddard Co.—Cooper & Lacey—Donovan & Lee—Jas. Lucas—Dancing McDonaids—Wm. Mathoney—Foris & West.

Coliseum (First Half)—Demarest & Collette—Ruth Royce—Right or Wrong—Lew & P. Murdock—Piller & Douglas—Seven Arabian Knights. (Second Half)—Will Mahoney—Harry Brons Co.—Orzant Trio—Joe Darcy. (First Half)—Arnaut Bros.—Gibson & Cromwell—Yvette Rugel—LaFrance Bros.—Lytel & Fant—Jas. McWilliams. (Second Half)—Davis Duncan—Joe Cook—Alexander Bros. & John Smith—Lee & Cranston.

Hamilton (First Half)—Gus Fowler—Lee & Cranston—Johnny Burke—Reuters. (Second Half)—Briscoe & Raub—Piller & Douglas—El Cleve—Craig Campbell—Gautier's Bricklayers.

BROOKLYN, N. Y.

Flatbush—Dreams—Bert & R. Wheeler—Wm. & Joe Mandell—Owen McGivney—Dotson. Rivera (Second Half)—Baal & Bek—Allman & Harvey—Hartwells—Lew & Paul Murdock—Johnny Burke Co.

Greenpoint (First Half)—Bob LaSalle—Jim Save Co.—James Carson—Henry B. Toome Co. (Second Half)—Three Senators—Sirens.

Prospect (First Half)—Myers & Hannaford—Henry & Moore—Sandy Shaw—Hank Matilda Co.—Grace Valentine Co. (Second Half)—Robt. Reilly Co.—Pisano & Landauer.

WHERE TO STOP

HOTEL GEORGE

121-123-125 SIXTH STREET
PITTSBURGH, PA.

SPECIAL RATES TO PERFORMERS

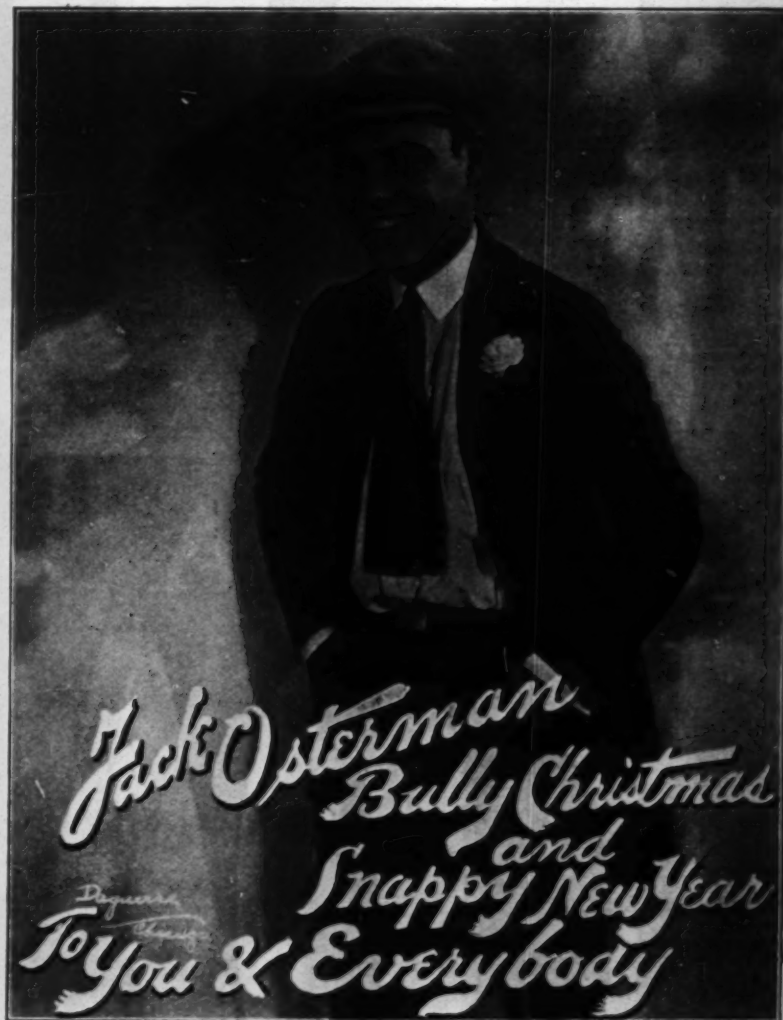
Henderson's, Coney Island (First Half)—The Sterlings—Rogers & Donnelly—Dorothy Royce Band—Howard & Sadler—Van Colb & Mary. (Second Half)—Eadie & Ramsden—June Lamont—Coogan & Casey—Chung Wha Four—Three Armins.

Far Rockaway (Second Half)—Wells, Virginia & West—Gibson & Cornell—LaFrance Bros.—Patricola.

ASBURY PARK, N. J.
(Second Half)—Reddington & Grant—Helen Morell—Swor & Conroy—Donnda Carling Co.

AUBURN, N. Y.
Jefferson—Noel Lester Co.—Cook & Oatman—Harrett & Cunneen—Minstrel Revue.

BAYONNE, N. J.
Kennedy & Kramer—Clifford & O'Connor—Edith May Capes Co.—Mel Klee—Three Armins.



ALLENTOWN, PA.

Orpheum (Second Half)—Harry Watkins—Walmsley & Keating—All At Sea—B. & J. Creighton—Three Whirlwinds.

ALTOONA, PA.

Orpheum (Second Half)—Perez & Marguerite—Baxley & Porter—Paul Hill Co.—Polly & O.—Melody Sextette.

STANLEY AGENCY

500 Times Bldg., N. Y.

Tel. Bryant 9488

SPECIALIZING SUBURBAN HOMES AND

BINGHAMTON, N. Y.

(Second Half)—Hanson & Clifton—Muer & Gillen—Gardner & Bailey—Nancy Boyer—Tiny Ritcher Co.—Holman Bros.

FRANK

NINA

BACON & FONTAINE

Ingersoll's Pier Ball Room, Detroit
Miss Fontaine's beautiful Oriental
Dance is one of the hits of the
Revue—All Papers.

ALL JO

A Sensation With -

COAL BLACK

MINNEAPOLIS
2 Lyric Theatre Building
LONDON, W. C. 2, ENGLAND—138 Charing Cross Rd.

SAN FRANCISCO
Pantages Theatre Building
DETROIT
144 West Larned St.

CHICAGO
Grand Opera House Building
KANSAS CITY
Gayety Theatre Building

LEO FE
711 Seventh A

WILSON

WICK MAMMY

FEIST, Inc.
ve., New York

BOSTON
281 Tremont Street
TORONTO
183 Yonge Street

PHILADELPHIA
128 Market St.
LOS ANGELES
417 West Fifth Street

CINCINNATI
111 East 6th Street
AUSTRALIA, MELBOURNE—478 Collins St.

"Everybody's **Runnin' Wild** **With** **"LOOSE FEET"** *"You can't go wrong With any FEIST song."* **The Two New Hits for The New Year**

BOSTON, MASS.
 Boston—Little Yosi—Bradbury & Scully—Marie
 Russell & Bambo—Harry & E. Sharock—Oxford
 Four.

Scollay Square—Jane & Miller—Gary & Baldi—
 Lewis & Norton—Whalen & McShane—Eric Phil-
 lips Co.

Washington St.—Van Horn & Inez—Jeannette
 Childs—Manning & Hall—Newhoff & Phelps—
 Welch, Mealy & Montrose.

BRADFORD, PA.
 (Second Half)—Ross—Gruet, Kramer & Gruet
 —Charles Keating—Smiles.

BROCKTON, MASS.
 Strand (Second Half)—Frank Wilson—Stone &
 Hayes—Marino & Main—Grace & H. DeBeers.

CAMBRIDGE, MASS.
 Central Square (Second Half)—Dorothy Ramer
 —Chas. Mack Co.—Johnson & Hayes—Tones &
 Steps.

CANTON, O.
 Anderson & Yvel—Nell O'Connell—Burns &
 Francis—Al Shayne—Claude & Marion.

CHESTER, PA.
 (Second Half)—Cornel, Leona & Zippy—Princess
 Winona—Smith & Nash—Sylvester Family—Van &
 Vernon—Melodies & Steps.

CLARKSBURG, W. VA.
 (Second Half)—Arena Bros.—Alf Ripon—
 O'Brien & Hall—Florence Brady—Josie Rooney.

EASTON, PA.
 Able (Second Half)—Eary & Eary—Allman &
 Howard—Gerald Griffin Co.—Bob Albright Co.—
 Nathan & Sully.

ELMIRA, N. Y.
 (Second Half)—Billie Lingard—Carter & Cor-
 nish—Loray—Sidney Grant—Hull & Hull.

FAIRMONT, W. VA.
 (Second Half)—Aerial Smiths—Connel & Lorena
 —Peggy Brooks—Gladys Delmar & Band.

FALL RIVER, MASS.
 Empire (Second Half)—Paul Nolan & Co.—
 Stanley & Birnes—Hunting & Francis—Morris &
 Shaw—La Bernia Co.

FITCHBURG, MASS.
 Cummings (Second Half)—Williams & Daisy
 Jack Sidney—Glen & Richards—Janis & Chaplow.

FREEPORT, L. I.
 (Second Half)—Lois Bennett—Hall & Dexter.

GLOVERSVILLE, N. Y.
 Three Marshons—Reiff Bros.—Monte & Parti-
 Haynes & Bock—Dancing Shoes.

GREENSBURG, PA.
 (Second Half)—VanDyke & Vincle—Elevator
 Boy—Echo Valley—Somers Duo.

HARRISBURG, PA.
 Majestic (Second Half)—Merlin—Texas Four—
 Anderson & Graves—McCormick & Winehill—Wel-
 come Inn.

HAZELTON, PA.
 (Second Half)—Mella & Bruin—Coll Children-
 Knowles & White.

HOLYOKE, MASS.
 (Second Half)—Frank & C. LaTour—Sargent &
 Marvin—Holmes & Hollister—Sophie Kasimir Co.
 —Shone & Squires—Choy Ling Hoo Troupe.

ITHACA, N. Y.
 (Second Half)—Collier & Dewald—Dorothy
 Doyle—Green & LaFelle—Mullen & Francis—Just
 Girls.

JAMESTOWN, N. Y.
 Homer Romaine—Gruet, Kramer & Gruet—
 Charles Keating—Shapiro & Jordan—Lady Alice's
 Pets.

JERSEY CITY, N. J.
 Ritz—Harry Berry & Miss—Arthur & Peggy—
 Lind & Starr—Golden Showers.

PITTSBURGH-JOHNSTOWN
 Canton Five—Bayes & Fields—Gene Morgan—
 Bernard & Merritt—Ward & Zeller—Arthur Sulli-
 van Co.

LANCASTER, PA.
 (Second Half)—Geo. & Ray Perry—Harold Ken-
 nedy—Kelly & Drake—Comebacks.

LAWRENCE, MASS.
 Empress (Second Half)—Powell & Brown—Brent
 Hayes—Gilfoyle & Lang—Kenny & Hollis—Girle
 & Her Dandies.

LYNN, MASS.
 Olympia (Second Half)—Thornton Flynn Co.—
 Ward Bros.—Five Avalons.

McKEESPORT, PA.
 (Second Half)—Leahy Bros.—Amoros & Jean-
 nette—Raynor & Nerrett—Nakae Japs.

MANCHESTER, N. H.
 Palace (Second Half)—Watson's Dogs—Yule &
 Richards—Hugh Emmett Co.—Adams & Griffith—
 Kanazawa Japs.

MEADVILLE, PA.
 (Second Half)—Shapiro & Jordan—Campbell &
 Ray—Lady Alice's Pets.

MONTREAL, CAN.
 Imperial—Alice Hamilton—Meehan & Newman
 —Flashes from Songland—Roger Gray Co.—Alan-
 son—Rose Revue.

NEW BEDFORD, MASS.
 Olympia—Alfred Farrell—Wilson & Koppel—
 Cook & Rosevere—Arthur Austin Co.—Walton &
 Brant—Vincent Lopez Orc.

NEW BRITAIN, CONN.
 (Second Half)—Joe DeLier—May Melville—
 Clark Payto & Co.—Laura DeVine Co.

NEW BRUNSWICK, N. J.
 State (Second Half)—Kennedy & Kramer—
 Mable Burke Co.—Jans & Whalen—Danny Dugan
 Co.

NEW LONDON, CONN.
 (Second Half)—Ross & Foss—Lew Hawkins—
 Wolford & Barry—Harry Mayo—Fridkin & Rheda.

NORTH ADAMS, MASS.
 (Second Half)—The Frabellies.

ONEONTA, N. Y.
 (Second Half)—Valda—Matty Lee Lippard—Jones
 & Ray—James & Edith James.

OSWEGO, N. Y.
 (Second Half)—Lew Hofman—Thomas & Fred-
 erick Sisters.

PASSAIC, N. J.
 (Second Half)—Dolly's Pets—Clifford & O'Con-
 nor—Mel Klee—Kiddies Revue.

PATERSON, N. J.
 (Second Half)—Conroy & Baker—Howard &
 Sadler—Bedell.

PAWTUCKET, R. I.
 (Second Half)—Johnny Reynolds—Wardoll &
 LaCosta—Ray & Hilliard—Eddie White—Lulu
 Coates Co.

PHILADELPHIA, PA.
 Germantown—Fondell 4—Elm City 4—Thos.
 Jackson Co.—Alexander & Fields—J. Rosmond
 Johnson—Loney Haskell—Macabus Co.

**Wm. Penn (Second Half)—Peak's Blockheads—
 Mack & Stanton—Taxi—Bingham & Moyess—
 Silva Brann Co.**

**Keystone—King Bros.—Cooper & Lacey—Fields
 & Sheldon—Elsie White—Princeton 5.**

JOHNSTOWN-PITTSBURGH
 Prichards—Jones & Jones—Roach & Freeman—
 Rialto & Lamont—Elaine & Marshall.

PITTSBURGH, PA.
 Aldine & Wright—Jean Hollis—Haunted Violin
 —Happy Johnson—Victor & Blaine—Johnny Cou-
 lon—Keene & Williams—Lordon Girls.

MERRY **CHRISTMAS!**

To my many friends
 in the theatrical pro-
 fession, I extend a
 warm greeting with
 the sincere wish that
 the Christmastide
 may find them merry
 indeed and that the
 New Year may mark
 for them a new happi-
 ness and prosperity.

I. MILLER

feminine footwear

Broadway at Forty-Sixth Street

Open until 9 P. M.

In Chicago—State Street at Monroe



MARIE TOLLMAN
 of
MARIE TOLLMAN REVUE
 Headlining Pantages Circuit

IF YOU WANT TO GET A HEARTY AND GENUINE LAUGH, THEN GO AND SEE

THE BRIANTS

Because it is, without a doubt, the funniest, most original and greatest comedy novelty act in show business today.

BOOKED SOLID B. F. KEITH CIRCUIT

DIR. H. B. MARINELLI

A MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL!

READING, PA.

Majestic (Second Half)—Ed. & I. Tendell—Buns & Wilson—Henry Horton Co.—The Diamonds—The Little Cottage.

SARATOGA, N. Y.

(Second Half)—Robertus & Wilfreda—Sophie & H. Everett—J. & H. Shields.

SOUTH NORWALK, CONN.

(Second Half)—Nan Miller Co.—N. & J. Farnum—May McKay Sisters—Phelps & Howard—The Doctor Shop.

STAMFORD, CONN.

(Second Half)—Howard Nichols—Stamper & Langdon—Hal Springfield—Fashion Revue.

STUEBENVILLE, OHIO

(Second Half)—Cliff Jordan—North & South—Bergman, McKenna & King—Moran & Mack—Novelty Perettos.

SYRACUSE, N. Y.

Proter's (Second Half)—Noel Lister Co.—Knapp & Cornell—Cook & Oatman—Hugh Herbert Co.—Barrett & Cuneen—Minstrel Revue.

TRENTON, N. J.

(Second Half)—Howard & Ross—Snow & Narino—Low Brice—Clown Revue.

UNIONTOWN, PA.

(Second Half)—Barbette—Burton & Shea—Dolly Dimplin—7 Brown Girls—Al H. Wilson—The Newmans.

UTICA, N. Y.

Colonial (Second Half)—Rose & Moon—Oscar Lorraine.

WALTHAM, MASS.

(Second Half)—The Zieglers—York & Maybelle—Rubeville.

WHEELING, W. VA.

(Second Half)—Lew Wells—Birds of Paradise—Wilson Bros.

WHITE PLAINS, N. Y.

(Second Half)—Chester & De Vere—4 Cheerups—Stillwell & Fraser—Wendell & Meehan.

WILMINGTON, DEL.

Aldine (Second Half)—Jos. Rankin—Ulla & Lee—Lynn & Thompson—Mason & Gwynne—Jean Sothern—The Vanderbilts.

YORK, PA.

Opera House (Second Half)—The Little Cottage—Panzer & Silva—Traps—Grey & Old Rose—North & Halliday—Rose of Harem.

YOUNGSTOWN, OHIO

(Second Half)—McLynn & Sully—Hayward & Irwin—Smith & Barker—Dodios Circus.

ATLANTA AND BIRMINGHAM

The Clown Seal—Coffman & Carroll—Bowers, Walters & Crocker—Eckert & Harrison—Four Madcaps.

BIRMINGHAM AND ATLANTA

Fred & Margie Dale—Maxson & Brown—Rice & Werner—Chas. Olcott & Mary Ann—Four Readings.

BATON ROUGE AND SHREVEPORT

Worden Bros.—Rhodes & Watson—Miller & Fears—Jennings & Dorney—Gautier's Toy Shop.

NEW ORLEANS AND MOBILE

Martell & West—Dunham & O'Malley—Listen Lester—Sisters Arnette—Clayton Drew Players.

MOBILE AND NEW ORLEANS

Valentine & Bell—O'Brien & Josephine—Hal Johnson & Co.—Hibbitt & Malle—Little Jim.

NASHVILLE AND LOUISVILLE

Tyler & St. Claire—Dillon & Milton—Annabelle—Brady & Mahoney—Toto Hammer & Co.

LOUISVILLE AND NASHVILLE

Jack Hughes Duo—Herron & Gaylord—Emma Earl—Leona Hall's Revue.

SAVANNAH AND JACKSONVILLE

Wells & Burt—Olga & Allen Parado—Espe & Dutton—Fred Lewis—Connor's Danceland.

JACKSONVILLE AND SAVANNAH

Jordan Girls—Crane, May & Crane—Kelso & Demonde—Barrett & Farnum—Gordon & Germaine.

COLUMBIA, S. C.

(Second Half)—Robbie Gordone—Follette, Pearl & Wicks—Millership & Gerard—Denno Sisters, Thibault & Cody—Bell & Carson.

AUGUSTA, GA.

(Second Half)—Willie Hale & Bro.—Millard & Marlin—Reed & Selman—Chas. Althoff—Thomas Sextette.

TAMPA AND ST. PETERSBURGH

Roberts & Demont—Will J. Ward—Flaher & Hurst—M. Pryor & Co.—Morton Jewell Co.

CHARLOTTE AND ROANOKE

Ford & Price—Fields & Fink—Gene Greene.

ROANOKE AND CHARLOTTE

Sawyer & Eddy—Flaherty & Stoning—Ned Nestor & Co., Harry Lester Mason—Dan Fitch's Minstrels.

CHATTANOOGA, TENN.

(Second Half)—Francis & Wilson—Keltons—Sampel & Leonhardt—Neil McKinley—Three Melvins.

RICHMOND AND NORFOLK

O'Connell & Lewis—Ring Tangle—Timely Revue.

NORFOLK AND RICHMOND

The Duponts—Fiske & Fallon—Nixon & Sands—Back's Band.

WESTERN VAUDEVILLE

Week of December 24, 1922

CHICAGO, ILL.

Majestic—Royal Sidneys—Driscoll, Long & Hughes—Octavia Handworth & Co.—Hon. Andy Gump—Al Moore & His U. S. Jazz Band—Tango Shoes—Three Weber Girls—Eddie Hill.

American (First Half)—Welton & Marshall—Jack McGowan. (Second Half)—Mack & Velmar—O'Connor Girls.

Lincoln (First Half)—Bertram & Andes—Harvey, Henry & Grace—Four Camerons. (Second Half)—Norris Simian Workers—Jack McGowan.

Kedzie (First Half)—Valentine Vox—Skelly Helt Revue—Carnival of Venice. (Second Half)—Mascoot—Dave Ferguson & Co.—Duval & Symonds—Bernivici Bros.

BLOOMINGTON, ILL.

Majestic (First Half)—Selbini & Grovini—Hughie Clark—Tinta & Tones. (Second Half)—Lambert & Fish—Dave Harris & Band.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Harry Gilbert—Harpland—Farnell & Florence. (Second Half)—La Hoen & Du Preece—Villani Bros.—Let's Go—Harry Van Fossen.

CENTRALIA, IOWA

Grand (First Half)—Drisko & Earl. (Second Half)—Clark & Manning—Three Ankers.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Hardy Bros.—Hayes & Marion—Pigs Is Pigs—Hughie Clark—Carnival of Venice.

CROOKSTON, MINN.

Grand—Musical Hunters—Four Roeders.

DAVENPORT, IOWA

Columbia—Joy Melvin—Daly & Burch—Gene & Mignon—Coari & Verdi.

DUBUQUE, IOWA

Majestic (First Half)—La Hoen & Du Preece—Villani Bros.—Let's Go—Harry Van Fossen—Mrs. Eva Fay. (Second Half)—Farker Bros.—Harry Gilbert—Murray, Klassen & Co.—Mrs. Eva Fay.

ELGIN, ILL.

Rialto (First Half)—Silver, Duval & Kirby—Isikawa Bros. (Second Half)—Ja Da Trio—Miller & Kirby Revue.

FARGO, N. D.

Grand (First Half)—Musical Hunters—Bernard & Erma—Four Roeders. (Second Half)—Oliva & Mack—Stranded.

GALESBURG, ILL.

Orpheum (First Half)—Dave Winnie—Seymour & Jeannette—Frankie Kelcey Revue. (Second Half)—Johnny Singer & Dolls—Leo Haley—Six Hassans.

GRAND FORKS, N. D.

Orpheum—Grindell & Esther—Blue Bird Revue.

GRAND ISLAND, NEB.

Majestic (First Half)—Will Morris—Barry & Layton—Stranded. (Second Half)—Les Arados—Bennett & Lee.

GREEN BAY, WIS.

Orpheum—Kingston & Ebner.

JOLIET, ILL.

Orpheum (First Half)—Ja Da Trio—Miller & Kirby Revue. (Second Half)—Moore & Kendal—Isikawa Bros.

JOPLIN, MO.

Electric (First Half)—Fenwick Girls—Hibbert & Nugent. (Second Half)—Babe & Tommy Payne—Smith Brothers.

KANSAS CITY, KAN.

Electric (First Half)—Davis & Bradner. (Second Half)—Chadwick & Taylor—Mills & Duncan.

KANSAS CITY, MO.

Globe (First Half)—Gould & Le Roy—Jimmy (Mimic) Dunn—Songs and Scenes—Kelly & Kende—Ankar Trio. (Second Half)—Davis & Bradner—John Neff—Otto, Bardell & Otto. Mainstreet—Novelty Clintons—Faber & McGowan—Jack George Duo—Greta Ardine & Co.

LEAVENWORTH, KANS.

Orpheum—Willie Missem & Co.—Keefe & Lillian—John Neff—Bravo, Michelini & Trujillo.

LINCOLN, NEB.

Liberty (First Half)—Will Morris—Bennett & Lee—Jonas's Hawaiians—Barry & Layton. (Second Half)—Firman & Olsmith—Vernon—George Lovett & Co.

MADISON, WIS.

Orpheum (First Half)—Dealo—Don Quixano & Co.—Demarcos & Shiek Band—Senator Murphy—Rainbows End. (Second Half)—Yokahama Boys—Burnum—Snow & Sigworth—Stars of Yesterday—Creedon & Davis—McDonald Trio.

MILWAUKEE, WIS.

Majestic—Glenco Sisters—O'Malley & Matfield—Corradinis Animals—Harry Garland—Christie & Bennett—Four Erreros—Kilkenny Three.

MINNEAPOLIS, MINN.

Seventh St.—Hector—Al Lester & Co.—J. C. Lewis, Jr. & Co.—Hugo Luigens—Carl Rosini & Co.—Tyler & Collins—Fox & Mack.

NORFOLK, NEB.

New Grand (First Half)—Les Arados—Bennett & Lee—Jonas's Hawaiians. (Second Half)—Roth & Slater—Harpland.

OMAHA, NEB.

Empress (First Half)—Royal & Valentine—Roth & Slater—George Lovett & Co. (Second Half)—Jack Lee—Barry & Layton—Jonas's Hawaiians.



JULIUS SMITH
FOXWORTH and FRANCES

Two Dark Americans in "A Wee Bit of Dixie."

Booked solid on Pantages Circuit. Opening Dec. 24 for the season of 1922-1923.

Many Thanks to

ARTHUR SILBER

LEW GOLDER

COLETTA RYAN

Now winning new laurels in Edward Beck's spectacular production

"RAINBO TRAIL"

At Fred Mann's new Million Dollar Rainbo Room, Chicago.

COMPLIMENTS OF
Messrs. Lee & J. J. Shubert

BILL CASEY

FORMERLY MANAGER HIP, SAN FRANCISCO, NOW MANAGER
CENTURY, SAN FRANCISCO, SENDS GREETINGS TO ALL

LILLIE SUTHERLAND

Supported by **JACK CURTIS**

SEASON'S GREETINGS TO ALL. NOTHING OPEN EXCEPT THE FRONT DOOR
TO ALL OLD FRIENDS.

7166 DELMAR TERRACE, SILVER CITY, LOS ANGELES, CAL.

YOUR \$2.00 WILL SECURE \$5,000 FOR THE ACTORS' FUND

The Clipper has a donation of \$5,000 for the Fund, if members will subscribe a like sum by individual contributions of \$2.00 (Annual Membership) or \$50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name

Address

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actor's Fund. Write your profession on this slip.

LARRY O'REILLY

"The Boy From Dublin" SENDS GREETINGS TO ALL

SEASON'S GREETINGS TO ALL OUR FRIENDS

BUD

ED

Shaffer AND Gilbert

Sixth Consecutive Tour Over the Ackerman & Harris Circuit Since August
DIRECTION—MRS. ELLA WESTON, SAN FRANCISCO



WILLIAMS and TAYLOR
"THE DANCING FOOLS"

ACTORS' FUND DRIVE

(Continued from page 7)

Paul Stanton, actor.
 W. F. Granger, actor.
 Arthur Denham, actor.
 Orma Gibson, actress.
 Maud Sinclair, actress.
 Helen Leslie Bates, actress.
 Junius Mathews, actor.
 Louis Harrison, actor.
 Carl Anthony, actor.
 J. Warren Lyons, actor.
 Jean Dixon, actress.
 H. R. Irving, actor.
 R. G. Medicroft, actor.
 Drury Underwood, actor.
 May Davenport Seymour, actress.
 John M. O'Brien, actor.
 Helen Hayes, actress.
 Katherine E. Brown, actress.
 Frank Burbeck, actor.
 Ellen Maher, actress.
 Gwyn Davis, actress.
 Robert Middlemass, actor.
 Frederick Howard, actor.
 Ernest Stallard, actor.
 Philip Dunning, actor.
 Mary Hampton, actress.
 Marie Goff, actress.
 Effie Ellsler, actress.
 May Vokes, actress.
 Anne Morrison, actress.
 Harrison Hunter, actor.
 Joseph Selman, actor.
 John Marston, actor.
 Charles Coleman, actor.
 Richard Barrows, actor.
 Robert Vaughn, actor.
 Harry Mowil, actor.
 Fred Wallace, actor.
 Kathryn Osterman, actress.
 Jose Armand Yovin, actor.
 Earl House, actor.
 John Stokes, actor.
 William Macauley, actor.
 Desmond B. Gallagher, actor.
 Edna Archer Crawford, actress.
 Sue Van Duzer, actress.
 A. Dow, actor.
 Ralph Morgan, actor.
 Ann Cuyle, actress.
 Miriam Doyle, actress.
 J. C. King, actor.
 Allan Attwater, actor.
 Bertram Peacock, actor.
 Edward Forbes, actor.
 Joseph Toner, actor.
 Pierre DeReeder, actor.
 Zoe Barnett, actress.
 William Danforth, actor.
 Paul Ker, actor.
 Howard A. Samples, actor.
 Olga Cook, actress.
 Helen Williams, actress.
 Edward W. Cutler, actor.
 Howard A. Berman, actor.
 M. E. Droby, actor.
 Horace A. Ruwe, actor.
 Howard Marsh, actor.
 Burtress Deitch, actor.
 Emmie Niclas, actress.
 Yvan Servais, actor.
 Robt. Paton Gibbs, actor.
 Kenneth Diven, actor.
 C. A. Winters, actor.
 Bess Dunlop Winters, actress.
 Walter Ayres, actor.
 Edith Conrad, actress.
 Fred. Fairbanks, actor.
 Geo. H. Sinclair, actor.
 O. Sidney, actor.
 Geo. W. Haley, actor.
 Lillian Harmer, actress.
 Walter N. Greaza, actor.
 Russell Hicks, actor.
 Adelaide M. Chase, actress.
 Bert Melville, actor.
 Charles Hunt, actor.
 Norman Hackett, actor.
 Ralph Simone, actor.
 Wm. Faircloth, actor.
 Wilton Lackaye, actor.
 Charlotte Walker, actress.
 Gordon Ash, actor.
 Amelia Bingham, actress.
 Leslie Palmer, actor.
 Katherine Foster, actress.
 Donald Foster, actor.
 Edith King, actress.
 Helen Judson, actress.
 Herbert Saunders, actor.
 Conway Sawyer, actor.
 Joan Shaw, actress.
 John D. Seymour, actor.
 Elisha Cook, Jr., actor.
 Frank Monroe, actor.

Frederic Malcolm, actor.
 George A. Schiller, actor.
 Paul M. McGrail, actor.
 Kathleen Bolton, actress.
 Louise Ripley, actress.
 Lillian Moore, actress.
 Eleanor Herbert, actress.
 Myra Crandall, actress.
 Harry C. Crandall, actor.
 Pearl Stevens, actress.
 Gilman Haskell, actor.
 Catherine Carter, actress.
 Lee Millar, actor.
 Albert Morrison, actor.
 Mabel Turner, actress.
 Jack Belgrave, actor.
 T. J. Coleman, actor.
 Roy Harris, actor.
 Ella Harris, actress.
 Earle Mitchell, actor.
 Maude Hanaford, actress.
 M. A. Kelly, actor.
 Leslie Stowe, actor.
 Walter Messinger, actor.
 Ruth Gordon, actress

John W. Ransome, actor.
 Fanny Rice, actress.
 Ray L. Royce, actor.
 Tom Cody, actor.
 Gregory Kelly, actor.
 Fred Perry, actor.
 Neal McCoy, actor.
 Ed. Locke, actor.
 Percy Pollock, actor.
 Wm. Eville, actor.
 Harold Vizard, actor.
 C. F. Gotthold, actor.
 Edith Wright, actress.
 Wm. H. Moxon, actor.
 Jack Brammhall, actor.
 Isabell D'Armond, actress.
 Leslie M. Hunt, actor.
 Edmund Dalby, actor.
 Kernan Gripps, actor.
 Lee Smith, actor.
 David M. Callis, actor.
 Herbert W. Treitel, actor.
 Chas. H. Stevens, actor.
 Frances Wrigley, actress.
 Rose Hubner, actress.

Ben Hadfield, actor.
 Frank Craven, actor.
 Harry Leighton, actor.
 Mrs. Harry Leighton, actress.
 George Wright, Jr., actor.
 Mercita Esmonde, actress.
 Alice Owens, actress.
 Leila Bennett, actress.
 Maud Granger, actress.
 Tim Murphy, actor.
 Lyster Chambers, actor.
 James Bradbury, actor.
 Frank Losee, actor.
 Marion Elinore Losee, actress.
 Chas. Turner, actor.
 Bayone Whipple, actor.
 Walter Huston, actor.
 Minnie Stanley, actress.
 Robt. H. McGinley, actor.
 Raymond B. Perez, actor.

LIFE MEMBERSHIP.

Alice Davis, actress.
 Harry Davenport, actor.
 Phyllis Rankin, actress.
 Winthrop G. Snelling, actor.

ASSOCIATE LIFE MEMBERSHIP.

Leo Doblin.

DONATIONS.

Allan Pollock,
 Shirley Stanley.
 William Faircloth.
 Charlotte Walker.
 Amelia Bingham.
 Fanny Rice.
 Myrtle Lawrence.
 Mrs. Josie Haywood.

FLOTILLA TOURING

The Flotilla Orchestra which Yerkes intended to bring into New York some time ago, will be out for three months more and will appear in all the Famous Players moving picture houses through the middle west before coming back. Some of these houses are return engagements for the orchestra which has proved to be a great drawing card.

OUR customers made us seek larger quarters. Ever increasing business necessitates having greater space and equipment.

On February 1st, 1923, at our new home, 260 West 41st St., we will be ready to serve our many friends in a most efficient and satisfactory manner.

Please consider our invitation to call.

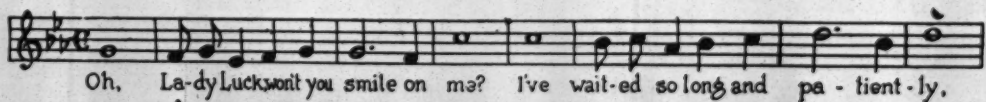
Yours for "QUALITY AND SERVICE"
ART CRAFT PHOTO-ENGRAVING CO.

"Your story in picture leaves nothing untold."

Art Craft

Photo Engraving Co. Inc.

141-145 West 36th St. New York
 FITZROY 4238-4239



LADY LUCK

A GEM SONG FROM THE NEW MUSICAL COMEDY

"UP SHE GOES" by the writers of "IRENE"

"You can't go wrong
With any FEIST song"

Compliments of the Season!

SOPHIE TUCKER

Xmas Greetings

Arthur Perry

EMIL COLEMAN

and his

MONTMARTRE ORCHESTRA

Exclusive Vocalion Artists
Extend the season's greetings

RAY MILLER

and his **ORCHESTRA**

WISH ALL THEIR FRIENDS A MERRY XMAS AND A HAPPY NEW YEAR
BEFORE DEPARTING FOR PALM BEACH

MRS. WILLIS AND EIGHT LITTLE WILLISES JOIN ME IN WISHING YOU A MERRY CHRISTMAS AND A HAPPY NEW YEAR
THE ONLY MONOLOGIST WHO EVER OUT-FOYED EDDIE FOY IS

B O B W I L L I S



Home Sweet Home, We'll call it Jour-ne-y's End.

JOURNEYS END

THE BIG SONG HIT
from
UP SHE GOES.
THE BIG SHOW HIT

THE NEW "ALICE BLUE GOWN" by the same Writers-

"You can't go wrong
With any FEIST song"



*Merry Christmas
and
A Happy New Year*
To every body
A. J. Woods



HOLIDAY GREETINGS TO ALL
PAUL ASH
AND HIS 18 SYNCO-SYMPHONISTS
STILL PLAYING THE BIG GRANADA THEATRE, SAN FRANCISCO

NATE BUSBY
BLACKFACE COMEDIAN WITH THE "JAZZTIME REVUE"

SEASON'S GREETINGS

FROM

HARRY WALKER

And His New Associate

FRANK SILVER

With His Orchestras

In connection with Mr. Walker booking artists for Musical Comedies, Revues, Cabarets and Clubs, Mr. Silver will assemble and supervise orchestras and dance combinations of every description for cabarets, dance palaces and big production acts.

ASTOR THEATRE BUILDING

1531 BROADWAY, N. Y. C.

SUITE 502-503

PHONE
BRYANT 5747

IRVING COHN
Musical Director

Kind thoughts are never hackneyed,
Providing they ring true;
And thus a Happy Yule-tide
We wish to all of you.

THE BABY BEARS
and
THE LID LIFTERS

Produced on the Mutual Circuit by

JAMES MADISON
1493 Broadway, N. Y.

BERT MATTHEWS BETH

With "ONE, TWO, THREE."

Dir. LEW CANTOR

NINE NEW SHOWS FOR B'WAY.

The contour of the Broadway theatrical map will be somewhat altered and changed on Christmas night when eight producers go to bat with new offerings, and one waits until the deck has been cleared on Wednesday night, when he will submit his offering. The openings for Christmas night which will be most auspicious will be Billie Burke at the Empire Theatre in Booth Tarkington's play, "Rose Briar," with music by Victor Herbert; Leo Ditrichstein in "The Egotist," a play by Ben Hecht, a Chicago newspaper man, which was tried out in Chicago and other places under the title of "Persons Unknown," will come to the 39th Street Theatre; and Fay Bainter will come to the Broadhurst Theatre in Monckton Hoffe's new play, "The Lady Cristilinda," which, after a road route, was rewritten for its Broadway premiere. These openings will probably attract more attention that evening than the other five, as the stars have been established on Broadway for many seasons. The other five attractions that will come to the starting line that night are, "The Clinging Vine" at the Knickerbocker, with Peggy Wood in the title role; Margaret Lawrence in an English comedy, "Secrets," which will be produced by Sam H. Harris at the Fulton; the Equity Players at the Equity-Forty-eighth Street Theatre, in a new play by Jesse Lynch Williams, entitled "Why Not?"; "Glory," a musical play by James Montgomery, McCarthy and Tierney, with Patti Harold in the title role at the Vanderbilt; and the Theatre Guild's production of the French miracle play, "The Tidings Brought to Mary" at the Garrick Theatre.

Then on Wednesday night Arthur Hopkins will have the field all to himself for the premiere of Ethel Barrymore in "Romeo and Juliet" at the Longacre Theatre.

To allow these openings there have been several withdrawals already from the theatres of attractions and the balance will take place on Saturday night, with the exception of one, which will be made on Friday night.

"The Texas Nightingale" withdrew from the Empire Theatre last Saturday; "The Torchbearers" vacated the Vanderbilt that evening, also; "Rose Bernd" was withdrawn from the Longacre two weeks ago so as to enable Miss Barrymore to give her entire time to rehearsals of "Romeo and Juliet"; "The Yankee Princess" was also withdrawn at the same time as "Rose Bernd" from the Knickerbocker; "The Lucky One" was taken out of the Garrick Theatre by the Theatre Guild, its sponsors; "Orange Blossoms" vacated the Fulton a week ago Saturday, and "Hospitality" will come off at the Equity-Forty-eighth Street Theatre on Friday night, while on Saturday night "The Bootleggers" will come out of the 39th Street Theatre, and "Springtime of Youth" will vacate the Broadhurst for its new tenant.

There is a possibility of one or two more attractions being added to the Christmas week list during this week. There are several attractions playing at the Broadway houses which are classed as "weak sisters" and pressure of producers who have attractions which are waiting to come in that have passed the "acid test" of the managers which might be given their "berths" during "gravity" week.

"REAR CAR" OPENS DECEMBER 25

Boston, Dec. 18.—The Selwyns will present "The Rear Car," by Edmund E. Rose, at the Selwyn Theatre, here, on Christmas night. It is a mystery play, with Taylor Holmes in the leading role.

COURVILLE'S "SMOKE RINGS" OPENS

LONDON, Nov. 20.—"Smoke Rings," the new revue which is to be presented here by Albert de Courville, has opened at Holborn Empire for a preliminary engagement.

OUT OF THE EAST, from the land of THE SHEIK
From SUEZ and the SILVERY NILE
Where from TENTS OF ARABS the BEDOUIN BOLD
Rides his CARAVAN in grand style
'Cross BURNING SANDS that never Grow Cold

There's a maiden so fair, entrancing
And she hums a tune, while the night birds croon
That will set the world a-dancing.
You'll hear it soon, you'll love the tune—
We call it "SAHARA MOON."



SAHARA MOON

WORDS AND MUSIC BY
DAVE RINGLE & HARRY STOVER



HUNDREDS
OF ARTISTS WILL SING
THOUSANDS
OF ORCHESTRAS WILL PLAY
MILLIONS
OF PEOPLE WILL HEAR
THIS UNIQUE SONG OF THE ORIENT

McKINLEY
MUSIC CO.
1456 BROADWAY
NEW YORK CITY

MADE IN U.S.A.

SEASON'S GREETINGS

RAYMOND BONE

MUSICAL DIRECTOR

ORPHEUM ORCHESTRA

SAN FRANCISCO

CHRISTMAS GREETINGS

TO ALL OUR FRIENDS

Mr. & Mrs. JOE FREED

Featured Comedian with Wm. K. Wells' "BUBBLE BUBBLE CO."

CHAS.

MERRY CHRISTMAS TO ALL!

GEO. K.

WEBER and ELLIOTT

JUST GOT BACK TO HAVE OUR CHRISTMAS DINNER IN NEW YORK

COLUMBIA CIRCUIT

American Girls—Columbia, New York, 18-23;
Casino, Brooklyn, 25-30.
Big Jamboree—Gayety, Detroit, 18-23; Empire,
Toronto, Ont., 25-30.
Billy Watson Beef Trust—Empire, Toledo, 18-23;
Lyric, Dayton, 25-30.
Bon Tons—Colonial, Cleveland, 18-23; Empire,
Toledo, 25-30.
Broadway Brevities—Gayety, Montreal, Can.,
18-23; Casino, Boston, 25-30.
Broadway Flappers—Empire, Brooklyn, 18-23;
Empire, Newark, 25-30.
Bowery Burlesquers—Green's, Newburg, N. Y.,
18-20; Rialto, Poughkeepsie, 21-23; Empire,
Brooklyn, 25-30.
Bubble Bubble—Park, Indianapolis, 18-23;
Gayety, St. Louis, 25-30.
Chuckles of 1923—Casino, Brooklyn, 18-23;
Casino, Philadelphia, 25-30.
Dave Marion's Own Show—Gayety, Boston,
18-23; Columbia, New York, 25-30.
Flashlights of 1923—Gayety, Milwaukee, 18-23;
Columbia, Chicago, 25-30.
Follies of the Day—Stone, Binghamton, 20;
Colonial, Utica, 21-23; Gayety, Montreal,
Can., 25-30.
Frank Finney Revue—Star & Garter, Chicago,
18-23; Empress, Chicago, 25-30.
Folly Town—Casino, Boston, 18-23; Grand,
Worcester, 25-30.
Giggles—Lyric, Dayton, 18-23; Olympic, Cin-
cinnati, 25-30.
Greenwich Village Revue—Open, 18-22; Gayety,
Omaha, Neb., 23-29.
Hello Good Times—Empire, Providence, 18-23;
Gayety, Boston, 25-30.
Hippity Hop—Gayety, Minneapolis, 18-23;
Gayety, Milwaukee, 25-30.
Jimmy Cooper's Beauty Review—Empress, Chi-
cago, 18-23; Gayety, Detroit, 25-30.
Keep Smiling—Gayety, Pittsburgh, 18-23; Col-
onial, Cleveland, 25-30.
Knack Knacks—Orpheum, Paterson, 18-23; Ma-
jestic, Jersey City, 25-30.
Let's Go—Gayety, Buffalo, 18-23; Gayety, Roch-
ester, 25-30.
Maids of America—Hurtig & Seamon's, New
York, 18-23; Empire, Providence, 25-30.
Mimic World—Gayety, Rochester, N. Y., 18-23;
Lyceum, Ithaca, 25; Lyceum, Elmira, 26;
Stone, Binghamton, 27; Colonial, Utica, 28-30.
Mollie Williams' Show—Majestic, Jersey City,
18-23; Miner's, Bronx, New York, 25-30.
Radio Girls—Gayety, St. Louis, 18-23; Gayety,
Kansas City, 25-30.
Reeve's Show—Olympic, Cincinnati, 18-23; Park,
Indianapolis, 25-30.
Rockets—Casino, Philadelphia, 18-23; Palace,
Baltimore, 25-30.
Step On It—Columbia, Chicago, 18-23; Star &
Garter, Chicago, 25-30.
"Sliding" Billy Watson, Fun Show—Gayety,
Washington, 18-23; Gayety, Pittsburgh, 25-30.
Social Maids—Empire, Newark, 18-23; Orpheum,
Paterson, 25-30.
Step Lively Girls—Empire, Toronto, Can., 18-23;
Gayety, Buffalo, 25-30.
Talk of the Town—Miner's, Bronx, New York,

18-23; Cohen's, Newburg, N. Y., 25-27; Rialto,
Poughkeepsie, 28-30.
Temptations of 1923—Grand, Worcester, 18-23;
Hurtig & Seamon's, New York, 25-30.
Town Scandals—Palace, Baltimore, 18-23; Gay-
ety, Washington, 25-30.
Wine, Women and Song—Gayety, Kansas City,
18-23; open, 25-29; Gayety, Omaha, 30-Jan.-3.
Youthful Follies—Gayety, Omaha, 16-22; Gayety,
Minneapolis, 25-30.

MUTUAL CIRCUIT

Broadway Belles—Peoples, Cincinnati, 18-23
Gayety, Louisville, 25-30.
Band Box Revue—Open, 18-23; Duquesne,
Pittsburgh, 25-30.
Baby Bears—Lyceum, Columbus, 18-23; Band
Box, Cleveland, 25-30.
Follies and Scandals—Holyoke, Mass., 21-23;
Olympic, New York, 25-30.
Frances Farr and Her Pacemakers—Park,
Utica, 18-23; Majestic, Albany, N. Y., 25-30.
Georgia Peaches—Band Box, Cleveland, 18-23;
Garden, Buffalo, 25-30.
Girls a-la-carte—Majestic, Scranton, 18-23;
Bijou, Philadelphia, 25-30.
Heads Up—Howard, Boston, 18-23; Holyoke,
Mass., 28-30.
Hello Jake Girls—Open 18-23; Majestic, Wil-
kesbarre, 25-30.
Jazz Babies—Garden, Buffalo, 18-23; Park,
Utica, 25-30.
Jazz Time Revue—Empire, Hoboken, 18-23;
Gayety, Brooklyn, 25-30.
Kandy Kds—Star, Brooklyn, 18-23; Empire,
Hoboken, 25-30.
Laffin' Thru—Bijou, Philadelphia, 18-23; Folly,
Baltimore, 25-30.
Lid Lifters—Majestic, Wilkesbarre, 18-23;
Majestic, Scranton, 25-30.
London Gayety Girls—Olympic, New York, 18-
23; Star, Brooklyn, 25-30.
Mischief Makers—Gayety, Brooklyn, 18-23;
Lyric, Newark, 25-30.
Monte Carlo Girls—Lyric, Newark, 18-23; Park,
Bridgeport, 25-30.
Pell Mell—Majestic, Albany, 18-23; Plaza,
Springfield, Mass., 25-30.
Pepper Pot—Springfield, Mass., 18-23; How-
ard, Boston, 25-30.
Pat White and His Irish Daisies—New Empire,
Cleveland, 18-23; Peoples, Cincinnati, 25-30.
Playmates—Gayety, Louisville, 18-23; Broad-
way, Indianapolis, 25-30.
Runaway Girls—Folly, Baltimore, 18-23; New
Empire, Cleveland, O., 25-30.
Smiles and Kisses—Broadway, Indianapolis, 18-
23; Lyceum, Columbus, O., 25-30.
;18-23 f...p

"UP SHE GOES" TUNES

The music from "Up She Goes" is being
played by many Broadway orchestras with
all the numbers being heard. "Journey's
End," however, is proving most adaptable
for dance work.



VIOLET BARNEY

An actress of note who has been quite successful on the legitimate stage as well as in
vaudeville and has also been successful playing stock during the summer months, making
this her fourth season playing B. F. KEITH'S VAUDEVILLE. Has declined many offers
for Broadway productions.

WE SINCERELY WISH YOU

A Merry Christmas



VANDERSLOOT MUSIC PUB. CO.

WILLIAMSPORT, PA.

NEW YORK

TORONTO

MELBOURNE

CHICAGO

LONDON

RAY SHERWOOD

529 61st St., Brooklyn, N. Y.

REID'S COLLAPSE EVIDENCE OF DRUG RING IN HOLLYWOOD

Illness of Popular Movie Star Said to Be Result of Morphine Habit—Will Hays on Coast to Conduct Thorough Investigation

The eyes of the world are focused upon the "Drug Colony" at Hollywood.

Will Hays, "screen czar of the movies," has taken the matter in hand and will have the concerted efforts of the local authorities in stamping out this vice, which has spelt ruination for countless numbers of screen favorites and other moths who have flickered too near the flame of the poppy.

The Wallace Reid case is said to have precipitated Hays' taking the bull by the horns. Reports emanating from the picture colony from time to time have laid ground for suspicions of the operations of a drug ring there, but it took the pathetic case of Wally Reid to bring the seething volcano to a bubbling over point.

Wallace Reid, the brilliant motion picture star, ruined by years of morphine and whiskey, taken in wild carousals in many a modest-appearing Hollywood home, may be the means of bringing the long-awaited "cleanup of the movies."

Hays made a flying trip to Los Angeles last week to gather first-hand data of the moral conditions of the motion picture colony, and it was during his investigation of that phase of conditions that the facts of the Reid case were unearthed.

Hays is credited with the statement that he will wipe out the drug colony and improve the moral tone of the colony at any cost. In referring to the Reid case, he was particularly emphatic in his declarations.

"I'll crush this dope ring like I would crush a viper," he shouted. "If a rattlesnake reared up at you, wouldn't you strangle it?"

"Understand me thoroughly," he went on. "My job is to weld the moving picture industry into a peaceful, prosperous unit—to make a happy family of its people and its patrons. I am not the criterion of public or private morals."

"If this evil exists, the duty of stamping it out rests with the District Attorney, with the police, with the city administration and the business men of Los Angeles."

"But, I am concerned with the welfare of motion pictures. That is the job I am filling. And I will bend every effort to make the industry as clean, wholesome and happy as possible."

It is predicted a complete shake-up is in store for movieland, while it also is hinted Hays may find that more than one of the big men with whom he has been conferring on the uplift of the moving picture business are as rotten as some of the stars whose contracts producers seek to break.

Hays has been told that one of the biggest men in the film world is the man who first started Wally Reid on the poppy path.

"I can hardly believe it," he said. "Why this man has been apparently co-operating with me in the effort to clean up the industry, to make cleaner and better pictures. It isn't reasonable. It can't be."

Hays was told, it is said, this big man with the urge for cleaner pictures made use of "Wally's" popularity and encouraged him in rounding up the pretty girls necessary for the staging of wild parties in many a rose-covered bungalow in Hollywood or Laurel Canyon.

It was at one of these wild debauches,

where the drugs and the liquor were plentiful, that the great star was introduced to the drug which in a few years has dragged him down to physical, financial and moral ruin.

The investigation may show the movie czar how some directors have been in the habit of systematically ruining the fairest of the young women coming with ambition to Hollywood, how one would make the first payment on a costly roadster for a young girl and keep on paying the instalments until he tired of her, at which time it was up to her to pay the balance.

He may learn how another big director used to call in a girl when a prettier face had appeared, tell her he was through and was going back to his wife, give her some money, usually \$5,000, and how this man was shot in the arm by one of his playthings who thought the money was an insult.

Wally Reid is critically ill. He may pull through. He may not. Three years of morphine and whiskey have taken woe-toll of his splendid athletic body.

His wife and his mother-in-law blame his friends for his pitiable condition. Perhaps Will Hays will learn the identity of these friends.

Withal the motion picture colony is in for a drastic cleaning up. Although the stamping out of the "dope ring" is the primary object, it will undoubtedly extend to the vice ring, which has been rampant there for years, yet some preferred to believe it a myth.

"FIRST RUNS ARE BUNK"

The first quarrel within the ranks of the Motion Picture Producers and Distributors of America since Will Hays was appointed head of that organization, took place last week when Carl Laemmle, president of the Universal Pictures Corporation, launched a bitter attack against the first run system, saying that "first runs are the bunk."

"You know as well as I do that nearly every first run house in the United States and Canada is controlled either by some producing company, or some distributing company," Laemmle stated. "There was a time when first run houses really were owned by individuals, when the first run meant something. Evidently those days are gone forever. Today, in most cases, first run does not mean first run, but simply first exploitation. In all, except a mighty few instances, first runs are bunk. They are the greatest menace to the business and they are a double menace to the exhibitor and the public, because they not only compete with the independent exhibitor, but they mislead everyone into going to see pictures that are not what they are claimed to be."

The attack seemed to be directed principally against the first run theatres in New York, such as the Strand, Rialto, Rivoli and Capitol. Almost everyone knows that the Famous-Players Lasky Corporation controls the Rialto and Rivoli, that the Goldwyn company owns the Capitol, and that the Associated First National supplies almost all of the pictures shown at the Strand.

GREETINGS FROM

BERT RAGAN

MUSICAL
DIRECTOR

PANTAGES THEATRE

SAN FRANCISCO—NOW IN ELEVENTH YEAR

WIGS

Real Human Hair Imported: Irish Comedian, Jew, Dutchman, Clown, \$1.50 each. Negro, 30c., 75c., \$1.00. Lady wig, \$2.00. Tights, \$1.20. Hair Mustache or Goatee, 25c. Cape Hair, p. yard, 25c. SILKOLINE Tights or Shirts, \$2.25 each. Fake Diamond Ring or Pin, 25c. Gold Historic Earring pp. 50c. Paper Hats, 30c. dozen. Catalog free.
GUS KLIPPERT, 46 Cooper Sq., New York.

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing W. Dayton Wegfarth

PLAYS

For STOCK, REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro plays. Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free!
SAMUEL FRENCH, 23 West 38th St., New York

Insure Your Material Against Theft REGISTER YOUR ACT SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used, or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1654 Broadway, New York

Date.....

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my.....

entitled.....
for Registration.

Name.....

Address.....

CERTIFICATE ISSUED

1705—Joe Frank—Material.
1706—Morris Perlman—Lyrics & Music.
1707—Homer Hall—Act.
1708—Frank Mansfield—Act.
1709—Norman J. Theiss—Act.
1710—W. Z. Moll—Lyric.
1711—John P. Frenderville—Act.
1712—Fred and Marjorie Dale—Opening.
1713—H. A. Yerkes—Material.
1714—Theodore A. Wilde—Monologue.
1715—Chas. Brave—Title.
1716—Harry Fuller—Act.
1717—Murray & Al Howard—Material.
1718—Rich & Cannon—Recitation.
1719—Martell & West—Trick.
1720—C. W. Burcham—Song Poem.
1721—Sweet & Hill—Act.
1722—Harry J. Stutzlen—Musical Comedy.

WIGS WORTH WHILE

Toupees Make-Up
Send for Price List
G. SHINDHEIM
109 W. 46th St., New York

CO-OPERATIVE HEBREW THEATRE

The co-operative theatre idea has invaded the Jewish theatre. A group of Hebrew actors are formulating plans to take over Majori's Italian Theatre on the Bowery, near Delancey street, and operate it on a co-operative basis.

The venture will be sponsored by the Jewish Actors' Co-operative Company, of which Solomon Schumukler is the organizer. Madame Malvine Lobel, who has been a favorite in the local Jewish theatres, will head the company, which also includes Gustav Shacht, Dave Barotz, Mme. Nardolska, Miss Netty Roffman, Miss Lea Meltzer, Harry Miller, Morris Simonoff and others.

The policy will be first-class productions at popular prices.

Virginia MacFadden has been added to the cast of "The God of Vengeance," which will open at the Provincetown Playhouse tonight.

FOR SALE

Gorgeous Gold Cyclorama: New; large; fire proof lined; with border; in trunk.
Also new gold drop in one; standard size. Bargains.
BROOKS, Plymouth Hotel, N. Y. City.

Every Manager and Agent

SHOULD OWN a copy of
THE JULIUS CAHN-GUS HILL GUIDE
containing
All the Essential Facts of the Show Business.
20th Edition, Price \$3.00 net—1921
21st Edition Supplement, Price \$1.50 net
—1922. \$4.50 Complete
JULIUS CAHN—GUS HILL GUIDE
Room 267, 701 7th Ave., New York City

CLIPPER BUSINESS INDEX

LAWYERS

F. L. Boyd, 17 No. La Salle St., Chicago.

SCENERY

Kahn & Bouwman Scenic Studio
155 W. 29th St., N. Y. City. Chelsea 8956.

SCENERY FOR RENT

Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

TENTS

J. C. Goss Co., 10 Atwater St., Detroit, Mich.
Send for Second-hand list.

Our Advertisers EXTEND HOLIDAY GREETINGS
TO ALL THEIR FRIENDS

JACK SNYDER, 1658 BROADWAY NEW YORK CITY

EXTENDS TO HIS FRIENDS IN THE PROFESSION HEARTIEST YULETIDE GREETINGS

EDDIE ROSS, Prof. Mgr.
ANDY BOYLE
JOE MACEY

JACK HARRIS, Genl. Sales Mgr.
WALTER MELVIN
JOS. A. GRIFFITH

FRISCO OFFICE

510 Pantages Theatre Bldg.
BILL HAYNES, *Manager*

CHAS. VARIEN

DELL STEINBECK

LOS ANGELES OFFICE

517 W. Fifth Street

HARRY FURNEY, *Manager*
HARRY HUHN

DICK COBURN
MISS TAYLOR

ST. LOUIS OFFICE

804 Pine Street

JACK BELL, *Manager*

JACK WALTERS

PHILADELPHIA OFFICE

1709 N. 29th Street

JACK HARRIS, *Manager*

MISS KNIGHT

RAY CASTEL

CHICAGO OFFICE

52 Cohan Opera House Bldg.

BOB MYERS, *Manager*

JACK MATHEWS

MISS THOMPSON

JEAN WALZ

DETROIT OFFICE

150 W. Larned St.

CHESTER CARPENTER, JR., *Manager*, AND STAFF

BOSTON, MASS.

181 Tremont St.

BOB WININGHAM, *Manager*, AND STAFF

TORONTO, CANADA

275 Jarvis Street

JACK HARRINGTON, *Manager*, AND STAFF

LAKEWOOD, OHIO, OFFICE

1336 Cranford Avenue

AL WORTH, *Manager*

JOE—McGRATH and DEEDS—JACK

ARTISTIC DESIGNERS OF SONG AND COMEDY

YOU CAN HAVE THE TURKEYS—SAVE US THE CHICKENS
DIR. HARRY AND HERMAN WEBER

A MERRY XMAS—AND A LONG ROUTE TO ALL
Booked Solid—B. F. KEITH CIRCUIT

CHRISTMAS GREETINGS

LEE MORSE

ONE SMALL GIRL A WHOLE QUARTETTE

Dir. A. F. JOHNSON

A MERRY CHRISTMAS

and

A HAPPY NEW YEAR

SINGER'S MIDGETS

Direction—PAT CASEY



TRY TO SMILE WHEN YOU ARE LONELY,
TRY TO SMILE WHEN YOU ARE BLUE;
DON'T FORGET THAT OLD TIME SAYING
"WHEN YOU SMILE, ALL THE WORLD
SMILES, TOO."

CAST ASIDE ALL CARES AND SORROWS,
MAKE BELIEVE YOU ARE GLAD ALL THE
WHILE,
AND YOU'LL FIND THAT LIFE'S WORTH
LIVING
IF YOU'LL ONLY TRY TO SMILE.



YES, I'M HAPPY!

AT HOME FOR THE HOLIDAYS
WITH MY TOM, OUR TOM AND
OUR FRANCES.

FRANCES KENNEDY.



GAY-MILL GARDENS,
Sand Dunes, Johnson-Kennedy Estates, Gary, Indiana.



FRANCES KENNEDY CHATEAU
Sand Dunes, Johnson-Kennedy Estates, Gary, Indiana.

Merry Xmas
and
A Happy New Year
from

THE INDIANA SYNCOPIATORS

Now Playing at the Bluebird

BOB

GALE

THE SHERWOODS

AND THEIR

SINGING ORCHESTRA

EVERY MEMBER A VOCALIST AND
INSTRUMENTAL SOLOIST

JUST FINISHED A SEASON OF FIVE MONTHS IN LOS ANGELES
NOW AT THE LOEW-WARFIELD THEATRE, SAN FRANCISCO

HOLIDAY GREETINGS FROM

MILTON WEIL

IRVING BERLIN MUSIC CO., CHICAGO

Merry Xmas and a Happy New Year to all the world
and the people in it.

Hughie W. Schubert

SEASON GREETINGS

JOHN WHARRY LEWIS ORCHESTRA

JUST FINISHED FIVE YEARS AT AMERICAN THEATRE, OAKLAND,
CAL. NOW AT IMPERIAL THEATRE, SAN FRANCISCO

A MERRY XMAS and HAPPY NEW YEAR TO ALL OUR FRIENDS

LAVINE AND RITZ

PLAYING B. F. KEITH CIRCUIT

DIR. PAUL DEMPSEY of FRANK EVANS' OFFICE

Paul Whiteman

AND HIS ORCHESTRA

WISH YOU THE SEASON'S BEST

GREETINGS WILL DAVIS

MUSICAL DIRECTOR
CASINO THEATRE
San Francisco, Cal.

SMOKE WITH
PHIL ROCK
EX-PROFESSIONAL
AT THE HIPPODROME CIGAR STORE
SAN FRANCISCO

POST CARDS TWO SIDES
\$3.50 per 1,000 Hangers, Tack Cards, Mailing
Cards, Cut-Outs, Herald, Standards. We do
them right. Prices and Samples. *Arts and Craft
Show Print, Kalamazoo, Mich.*

GREETINGS
HERMIE KING'S
Super-Soloists
HIPPODROME THEATRE
SAN FRANCISCO

**HOTEL
DALY**
THEATRICAL HEADQUARTERS
34 TURK STREET
SAN FRANCISCO

GREETINGS FROM
GUS TEMPS
City Transfer Co.

138 TURK ST., SAN FRANCISCO

SEASON'S GREETINGS

	MAE MARVIN	
WALTER McMANUS		RENE RENE AND FLORENCE FLORENCE
ED. C. DAVIS	PRESS AND PUBLIC SAY THE GREATEST, BIGGEST AND BEST BURLESQUE SHOW EVER PRODUCED	MARY LEE
JACK PURL	DAVE (Snuffy) MARION	GORDON BENNETT
JIMMIE STANTON	—HIMSELF— AND THE DAVE MARION SHOW	CARLTON CHASE
AL GIVEN	QUALITY— QUANTITY— CLASS—	JOHN WILLARD
	JACK McNAMARA	
FRED DELMAR AND HIS FIGHTING LIONS		

MERRY XMAS AND HAPPY NEW YEAR FROM
TOM BROWN
AND
SIX BROWN BROTHERS
WITH
THE BUNCH AND JUDY

GLOBE THEATRE, NEW YORK
Management CHARLES B. DILLINGHAM

PRIZE WINNERS IN BIG LEO FEIST, INC., WINDOW DISPLAY CONTEST

The big publicity campaign of Leo Feist, Inc., in connection with the international song hit, "Three O'clock in the Morning," and the keen interest taken by dealers in fitting up artistic and handsome window displays of the song is one of the music business topics of the day.

Never were so many fine looking windows shown as the Feist competition and

it was only after much discussion that the winners were selected. A prize of \$100 was awarded the best, the second was given \$75, the third \$50 and the fourth \$25. Twenty-five others were given \$10 each.

The Feist company upon receipt of the scores of pictures was surprised not only by the large number received but by their excellence as well.

The first prize winner was a work of art.

Placed in window is a large mantel clock, mahogany finish, with gold hands and figures. Face of clock is made of scrim or netting allowing a view inside the clock.

Size of clock: height, 8 feet, width 14 feet, depth 6 feet 6 inches. Interior of

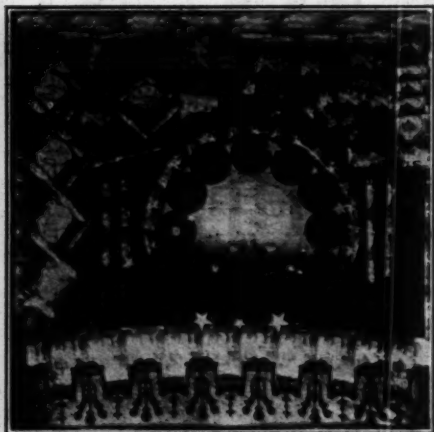
clock lined with blue plush and illuminated.

Looking through the scrim dial to interior one sees at back center a Style 210 Victrola, picture of John McCormack hangs above Victrola. At left a large basket filled with roses, each rose illuminated with a small tinted light globe placed in the center of flower. On the

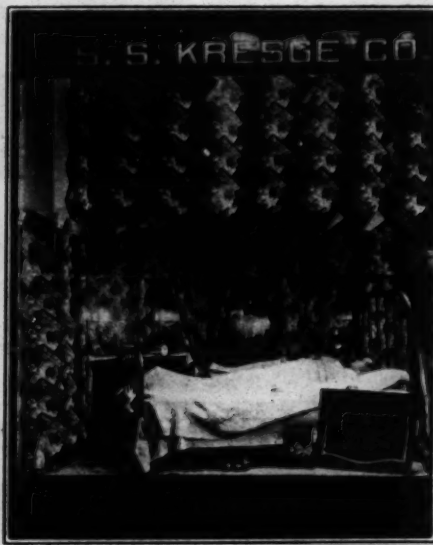
(Continued on page 101)



Glen Bros. Roberts Piano Co., Salt Lake City, Utah, Winner of First Prize



G. Schirmer Music Stores, Inc., So. Hill St., Los Angeles, Cal., Third Prize



S. S. Kresge Co., Woodward Ave., Detroit, Second Prize



Strong Piano Co., Grand Junction, Cal., Fourth Prize

FINANCIAL WORRIES PRECIPITATE COLLAPSE OF MAX SPIEGEL

**Theatre Owner and Operator Now in Sanitarium Where He Is
Very Ill—Lost Fortune in Theatre
Ventures This Season**

Involved in financial difficulties to the extent of \$1,000,000, Max Spiegel, theatre owner and operator, is confined to a sanitarium in Stamford, Conn., where he was committed last week by the Probate Court of Connecticut on the application of his brother, Leon Spiegel. This was done after Spiegel had become violently ill while stopping at a hotel in Hartford a week ago Saturday night. His condition was very serious, and he was carried out of the hotel to a train, which bore him to New York on a stretcher. Monday his relatives, after a conference, decided to have him committed to the sanitarium in Stamford.

Spiegel, prior to entering the show business as manager of a burlesque show, was in the liquor business as a salesman. He succeeded as manager of the attraction on the Columbia Circuit, and then operated a franchise. Upon his success in the burlesque field, Spiegel promoted the erection of the Strand Theatre, Broadway and 47th street, and interested Mitchell H. Mark and several Buffalo amusement men in the enterprise. The Strand was a success from the start, and inspired by his endeavor Spiegel decided to branch out in the theatrical field by the erection and acquisition of theatres throughout New York and New Jersey. His interests and holdings became larger and larger until several years ago he branched out as the owner of a New York theatre playing legitimate attractions by purchasing the Fitzgerald Building, at 43rd street and Broadway, where the George M. Cohan Theatre is located.

He also served as the head of the Adelaide Amusement Corporation, as president and director of the Allentown Theatre Company, Inc., as president, secretary and treasurer of the Hartford Grand Theatre, vice-president of the Mark-Spiegel Realty Corporation, president and director of the Market and Beaver Realty Corporation, vice-president and director of the Mitchell H. Mark Realty Corporation, which operates the Strand Theatres in New York, Brooklyn, Albany, Schenectady and theatre properties in New York state and in New England, and is president and director of the Sheridan Theatre Company, which operates the Sheridan Theatre on Seventh avenue and West 11th street. He was also interested in several theatre projects with Sol Brill, former partner of Benjamin S. Moss, of the Keith Circuit.

According to Mortimer Fishel, counsel for Spiegel, his client's troubles began with his signing of leases of certain properties, which required that within a period of a few years he demolish the existing improvements and erect new theatres. At the time he made these contracts, Spiegel could have built new theatres at reasonable figures, said Mr. Fishel.

But when the time for building, as demanded in the leases, arrived, the cost of materials and labor would have made the expenses double the original estimates. That, said Mr. Fishel, presented a situation difficult for Spiegel to solve. Mr. Fishel stated that Spiegel's purposes were sincere enough, but circumstances were against him.

A petition to place Spiegel's affairs in the bankruptcy courts was presented last week to Judge Mack in the United States District Court, with Charles Finberg, manager of the Grand Theatre, Hartford; Nat Lewis, Broadway haberdasher, and Sol Brill as petitioners.

Judge Mack is expected to appoint a receiver to take hold of the assets this week, after he has received a report from accountants who are now going over Spiegel's books.

Besides Spiegel's realty obligations, Spiegel became involved this season as sponsor for Nora Bayes' starring vehicle.

"Queen of Hearts," which played at the Cohan Theatre early this season. He also, it is said, has sunk considerable money into two Shubert unit shows, "Success" and "Plenty of Pep," which have been operating at a loss throughout the season.

These worries with those regarding his previous obligations are said to have upset Spiegel so that he went deeper into debt until his obligations had exceeded the million dollar mark.

When his relatives were acquainted with his condition, his brother immediately made a petition to the court to have him committed to a sanitarium in Stamford as insane.

Mrs. Spiegel, who has been ill for almost a year, has been sojourning in a sanitarium at Stamford, also. She is the daughter of the late Mitchell Mark, who was head of the Mitchell Mark enterprises. Spiegel was married to her after the erection of the Strand Theatre, New York.

Moe Mark, an uncle of Mrs. Spiegel, who is now head of the Mitchell Mark Realty Corporation and its kindred enterprises, is on his way back from California, having been summoned by members of the family. It is said that Mark will take the entire matter into hand.

NEW-DISTRIBUTING CO. FORMED

CHICAGO, Dec. 18.—The disposition of Paramount to form chains of theatres booking in harmony has led to the formation of the Theatre Owners Distributing Corporation which is to have a capital of \$5,000,000 and which will distribute pictures direct to its members. The organization was launched in Chicago last week following a gathering at the Sherman hotel at which seventy-five representative theatre owners in the middle-west were in attendance.

The need of such an organization in this section of the country particularly is emphasized by the recent growth of the Black string of theatres in New England, the Lynch circuit in the southeast and the Saenger lineup in the south. The interests of theatre owners required some sort of an organization to assure the independent managers a break in distribution and hence this movement.

The theatre managers who gathered here subscribed for their quota of stock in the new organization, which will be national in scope. The amounts range from \$50.00 for the smaller cities up to as high as \$5,000 for cities like Chicago and New York. The new organization has effected a deal with stars and directors which means a great deal.

The Chicago meeting was called by Sidney Cohen, president of the Motion Picture Theatre Owners of America; W. A. True, of Hartford, Conn.; Sam Burford, of Aurora, Ill.; John T. Harris, of Pittsburgh, and O. B. Dittmer, of Louisville, Ky. One hundred theatre owners were invited to this meeting.

BOHEMIAN NIGHTS SCORE

The Bohemian Nights at the Burlesque Club last Sunday night was another big success. The rooms of the clubhouse were crowded after eight o'clock with members and their guests.

The big vaudeville bill of eight acts entertained, and refreshments were served.

The secretary of the club received a letter from the Welfare Committee of Sing Sing prison last week, asking if it would be possible for the club to arrange a Bohemian Night at the prison, and present an entertainment for the prisoners.

Next Sunday night a Christmas party will be given in connection with the regular entertainment.

MY HOLIDAY GIFT TO YOU!

15% DISCOUNT

ON ANY

SUIT OR OVERCOAT

BEN ROCK

1632 BROADWAY

NEW YORK CITY

AT 50th STREET.

TEL. CIRCLE 3367

JACK BLUE

Formerly Dancing Master for

Geo. M. Cohan, the Ziegfeld Follies, Instructor to American National, International and American Society of DANCING MASTERS

Theatre Owner, Show Owner, Dancing School Owner

WHY?

HE MUST HAVE THE GOODS. You bet he has and delivers it, too, as any of the above dancing masters will testify.

New faces and young blood are needed on the New York stage.

Professionals—I make a Specialty of Original Dance Numbers and New Routines

JACK BLUE

WRITE AND FIND OUT

233 West 51st Street, near Broadway

New York City

Opposite Capitol Theatre. Phone, Circle 6136

Merry Christmas and a Happy New Year

from

Billy Curtis

1607 BROADWAY

SUITE 303

The Season's Greetings

from

Joe Franklin

1607 BROADWAY

SUITE 303

MR. WALTER WILSON

STARRING IN

"OLD MAN SMITH"

By Adelaine Hendricks Leitzbach

A MERRY XMAS & HAPPY NEW YEAR
TO ALL

AL HERMAN

The Black Laugh

Assassin of Grief and Remorse

B. F. KEITH CIRCUIT

Dir.—ROSE & CURTIS

Compliments of the Season

Ernest R. Ball

B. F. KEITH CIRCUIT

MERRY XMAS and HAPPY NEW YEAR

Freeman
Restaurant

711 7TH AVENUE

Between 47th and 48th St.

New York

RAINBO HAS GREAT OPENING

CHICAGO, Dec. 18.—Fred Mann has scored an artistic triumph with the opening of his new Rainbo Room. The establishment built at an expense of more than \$1,000,000 is the last word in the line of dining room and dance palace combined. Every innovation, every convenience that one could look for can be found in this mammoth establishment. Mann must be given credit for not having stinted himself in the erection of this new place of amusement. Everything has been done in a lavish fashion right down to a gorgeous and dazzling revue known as the "Rainbo Trail," which was staged by Ed. Beck.

Beck has managed to surpass many with the type of production he has put forth for the initial offering at the New Rainbo. He has been careful in the selection of a cast, and in choosing Coletta Ryan to head his offering he has done well. Miss Ryan, a most attractive and bewitching little songstress, has a faculty of making herself at home among her audiences, and this faculty proved to be the big factor of the opening of the new establishment. She just strutted around, smiled, sang and showed a most excellently chosen wardrobe, all of which received the approbation of the audience. A gown of black velvet with an ermine collar she wore for one number seemed to dazzle the fair sex, and there was hardly one of the 3,500 persons present who did not let out a gasp of amazement at her appearance.

Running her a close second was Ruth Etting, a little youngster who within the past year has risen from the ranks of the chorus, and is establishing herself as a personality soubrette. She has a sweet little voice, and a cute pair of "gams," which are used to excellent advantage in the execution of dance numbers.

Dolly Kay fits in nicely with her routine of jazz songs, and makes a stunning appearance. Then there is a little dancer who is called the "Mysterious Linda." She can dance, but there is no reason for the "mysterious" portion of her title, as she does nothing or shows nothing that will startle. Buddy Felzen and Eleanor Williams got along nicely with their warbling, as did the Rainbo quartette. The chorus here are well costumed, good lookers and work in consistent fashion. They appear in several flash numbers to good advantage.

One thing that cannot be lost sight of here, and that is Frank Westphal and his Rainbo Orchestra. Frank tied himself to the Mann apron strings several years ago, and by doing so built up a local following second to none. He and his boys supplied the music for the Revue as well as dispensing it for the dancing.

The opening of the Rainbo Room was a festive occasion, and from indications at the opening it seems as though the future of the place will be a continuous round of festivity.

GARRICK

(Chicago)

Good performers with very weak material composes the "Midnight Rounders" unit which opened here on Sunday. It took all the efforts of Joe Smith, Charles Dale, Frank J. Corbett, Jack Strouse, Jean Greene and Jean Carroll to put the show over. It is staged in twelve scenes, has some catchy musical numbers, and the costumes are very pretty, but the lack of co-operation between the chorus girls was a big handicap to the scenes and the costumes. The girls seem to work as though they had arranged in advance that it was going to be one of these "every girl for herself."

One of the brightest spots of the show, and one of the saving graces of the first half, was offered by Regal and Moore with their refined hokum comedy and acrobatic burlesques. Jean Carroll and Davey White did some dancing which was very well routined and done excellently by the two.

Jean Greene was one of the biggest hits of the bill with her cycle of blues songs. She won the hearts of the audience with her sparkling personality, and furnished most of the feminine pep for the unit.

Frank J. Corbett and Jack Strouse are now assisting Joe Smith and Charlie Dale as the other half of the Avon Comedy Four. They offered the "Hungarian Rhapsody" bit, which was full of laughs and entertainment from start to finish.

The last half of the show had little to rave about, except the work of Jean Greene and the quartette, who appeared in a scene in a clothing store which was a scream.

R. E. R.

CHICAGO BUSINESS DROPS

CHICAGO, Dec. 16.—A noticeable drop in attendance, which is the usual thing just before Christmas, was felt by the theatres this past week. Next week promises nothing new in the theatre here. With one exception, all plays and musical productions remain, the exception being "Spice of 1922," which "hit the rocks" Friday night at the Studebaker. This playhouse will remain dark all of next week, pending the arrival of William Hodge in "For All of Us," which is now playing at the La Salle.

Of course, Al Jolson is still doing great business at the Apollo. This is the case with "The Music Box Revue," which is doing big business across the street at the Colonial. "The First Year" is likewise playing to good houses at the Woods. "Thank U" is still pleasing the playgoer at the Cort. "The Cat and the Canary" at the Princess is now going into its sixteenth week. Ernest Trues in "Six Cylinder Love" is doing fair. This play will leave here on January 13 to make room for "Captain Applejack," which will come to the Harris on January 14.

HARRY HOCH

EXTENDS BEST WISHES FOR THE COMING YEAR TO ALL OF
HIS FRIENDS IN AND OUT OF THE PROFESSION

SEASON'S GREETINGS

HAROLD SHUBERT

MOROSCO'S "ABIE'S IRISH ROSE" (WESTERN)

HOLIDAY GREETINGS

MAX PALEY

MANAGER, MOROSCO'S "ABIE'S IRISH ROSE" (WESTERN)

GREETINGS

SUE MILFORD

SOUBRETTE

THE GIRL WITH A THOUSAND CHARMS

AND

LARRY FRANCIS

THE CLASSY SINGING STRAIGHT

WITH

GRIFF WILLIAMS' LONDON GAYETY GIRLS

The DYCKMAN THEATRE

207th STREET AND BROADWAY

Presenting the Best in

PHOTO PLAYS

Now Booking Feature Pictures

Address all communications

DYCKMAN OPERATING CO.,

701 Seventh Ave., New York

Gordan and HealyWISHING THE WHOLE WIDE WORLD A
MERRY XMAS AND HAPPY NEW YEAR**SEASON'S GREETINGS FROM
JIMMY DURANTE**

AND HIS

GAIETY BUILDING BOYS

BARNEY, Trombone; HARRY, Cornet; MAC, Saxophone;
JOHNNY, Drums; JIMMY, Piano; Collections through Jeanne Durante.

COMPLIMENTS OF THE SEASON

Wells, Virginia & West

Two Sailors and a Girl

B. F. KEITH CIRCUIT

HOLIDAY GREETINGS

PHILIP RYDERRABBI JACOB SAMUELS—WITH MOROSCO'S "ABIE'S IRISH
ROSE" WESTERN

WINDOW DISPLAY PRIZES

(Continued from page 98)

ures, four feet high, of a man and woman in waltz position. These figures are suspended from the top of the clock by an invisible string and by air current made from invisible electric fans these figures are made to waltz back and forth, turning and reversing very naturally, and fortunately they seem to keep in perfect time with the waltz "Three O'clock in the Morning" being played through a Magnavox played outside of the building above the door.

The awards were as follows:

First prize, \$100—Glen Bros., Roberts Piano Co., Salt Lake City, Utah.

Second prize, \$75—S. S. Kresge Company, 1449 Woodward avenue, Detroit, Mich.

Third prize, \$50—G. Schirmer Music Stores, Inc., and Starr Piano Co., 630 South Hill street, Los Angeles, Cal. (Both concerns are in same store and collaborated in making the display.)

Fourth prize, \$25—Strong Piano Co., Grand Junction, Col.

Twenty-five fifth prizes of \$10 each—C. C. Baker, Columbus, Ohio; S. S. Kresge Company, Cleveland, Ohio; Cleveland's Music House, Beloit, Wis.; Brunswick Music Shop, Chicago, Ill.; Geo. T. Williams, Peckville, Pa.; W. T. Grant Company, Holyoke, Mass.; Weber Jewelry & Music Co., St. Cloud, Minn.; S. E. Philpitt, Jacksonville, Fla.; The Music Shop, Kalamazoo, Mich.; Grinnell Bros., Jackson, Mich.; Sherman, Clay & Co., Seattle, Wash.; S. S. Kresge Company, 1131 Main street, Kansas City, Mo.; Sherman, Clay & Co., San Francisco, Cal.; S. S. Kresge Company, Newark, Ohio; Queen Weaver, Lowell, Ind.; Liberty Music Shop, Seattle, Wash.; R. Montalvo, Jr., Plainfield, N. J.; United Talking Machine Company, Williamantic, Conn.; S. S. Kresge Company, 10 South State street, Chicago, Ill.; S. S. Kresge Company, Toledo, Ohio; M. H. Housel & Co., Williamsport, Pa.; Clark-Jones-Sheeley Co., Morristown, Tenn.; W. T. Grant Co., Huntington, W. Va.; L. W. Muir, Norton, Kan.; Bluebird Music Shop, 6020 Lansdowne avenue, Philadelphia, Pa.

LETTER LIST

LADIES

Baker, Evelyn
Bell, M.
Carette, Bess M.
Carrington, A. M.
Carter, Agnes
Church, Mrs.
Lottie
Cochran, Rose
Collison, Alice
Conroy, Patsy
Craig, Flora
Darley, Florence
DeYoung, Madge
Dorr, Grace
Emmett, Georgia
Feister, Joan
Florence, Naomi
Gallagher, Daisy
Garner, Ruthie
Hardspath, Madam
Havenly, Miss
Jackson, Enid
May
Kennison, Mrs.
Jennie
Kreiser, Mrs.
Betty
La Mont, Edith
La Mont, Marie
Leagen, Mrs.
Fern
Livingston, Helen
Lorraine, Peggy
Lynn, Helen
Margarium, Cecil
McDonald, Elsie
Moreland, Rose
Mullini, Kate
Parker, Dolly
Pearson, Betty
Penner, Lillian
Ray, Helen
Reid, Betty M.
Reynolds, Billie
Richardson, Mrs.
Anna E.
Richmond, Mrs.
Duncan

Tempest, Marie
Thiede, Peggy
Thurston, Fanny
Van Nell
Blanche
Wellings, Bobbie
West, Louisa H.

GENTLEMEN

Alban, C.
All, Haddo
Bailey, Edwin B.
Bolta, Vincent
Davis, Dan
Demott, Family
Doyle, Bartle B.
Dutton, Charles
W.
Emerson, Mr. &
Mrs.
Gillette, Mr. B.
Gray, Christopher
Hanson, Jack
Harrington &
Florence
Harris, D.
Hillman, Fred P.
Kanis, Paul
Kelso, Joe R.
Kelton, Arvan
Koon, Chas.
Leahy, Buck
Lewis, Philip J.
Lord, Philip
Lyman, George R.
Mackel, Tommy
Michaels, Joe
Morris & Mora
Ormonde, Harry
Rochon, Fred L.
Rose, Jimmie, Jr.
Root, Frank
Samuels, David
Stone, Ernest
Sweeney, John J.
Trace, Ernie
Valentine, R. C.
Van Shank, Eddie
Walshwright, Wm.
Yockney, J. C. E.

Earle Lindsay's "Follies of Vaudeville of 1923" opens this week with the Ryan Sisters, Virginia Smith, Walter Booth, Alice Tyrell, Charline Essley, Doris Vinton, and Violet Larrus. The act is in eight scenes with book and lyrics by Earle Lindsay and music by Ernie Golden.

**Back Again
B. F. Keith's
Palace
New York
Week of
Jan. 1, 1923**

**H
A
R
R
Y
J.
C
O
N
L
E
Y
&
C
O.**

THREE NEW SHOWS FOR B'WAY

This week sees the beginning of the holiday premieres, with three new plays entering the keen Broadway competition. All three of these productions have been supplied with numerous advance notices and will have to be good to live up to the promises made by their sponsors. The first opening takes place Saturday, when Jacob Ben-Ami takes the stage in the Selwyn's latest importation, "Johannes Kreisler," the work of Carl Meinhard and Rudolph Bernauer. This play was put on in Berlin last season and caused a sensation. The American version is the work of Louis N. Parker. It is said to be one of the most pretentious offerings ever made on the American stage. There are forty-two scenes and these must be presented in rapid succession. In order to accomplish this feat Svend Gade, the Danish inventor, has superintended the mechanical effects, one of which is said to be a revolving stage, which had to be specially constructed in the Apollo Theatre, where the play will be seen, this necessitating the closing of the house for several weeks prior to the premiere. The interpolative music is the work of E. N. von Resnick, but Max Bendix, who will direct the orchestra, has written several special ballets. The ballets are staged by Fokine. One hundred performers will be seen in support of Ben-Ami, principal among whom is Lotus Robb, who will impersonate the various women who embody the ideal of "Johannes Kreisler."

The second opening will occur on Thursday, when Belasco presents David Warfield as Shylock in "The Merchant of Venice" at the Lyceum Theatre. This production has been delighting out-of-town audiences for the past several weeks and is heralded as one of the artistic treats of the year. In Warfield's support are Philip Merivale, E. Suson, Ian MacLaren, W. I. Percival, Herbert Grimwood, Albert Bruning, Horace Braham, Reginald Goode, Herbert Ransom, Fuller Mellish, Charles Harbury, Percival Vivian, Morris Strassberg, Edward H. Wever, Edward Crandall, Ward de Wolfe, Nick Long, H. Brown, Mary Servoss, Mary Ellis and Julia Adler. Incidental music has been provided by Norman O'Neil, of London, and the settings are by Ernest Gros. The costuming and furnishing was designed so as to be historically correct.

Friday night at the Eltinge Theatre. A. H. Woods will present Hellen MacKellar in "The Masked Woman."

MINER'S BRONX

The show got a fast start with Charles and Mayme Butters going through a routine of wire walking. The turn is a novel flash turn and one which serves as a good starter for a long show. On next came Mabel and Johnny Dove, a blackface team, who indulged in comedy talk, singing and eccentric dancing, which quickly had the approbation of the mob. Following them was Sam Liebert, with his company of two, in the sketch, "The End of the World." Though this act has been seen around year after year for the past decade and many people have appeared in it since Alexander Carr created the "Tablitzky" role, the act still has that human appeal and the audience were most responsive to the efforts of Liebert and his co-workers. The Cabaret Trio, with Arthur Stone, a blind singer, were on in the fourth position, and with their syncopated melodies held this spot nicely. Following them was "The Little Liar," a comedy sketch presented by Herman Becker. This act has been seen hereabouts considerably and the performance given here was just as sterling as the one given in the other big-time houses. The Four Billposters, a novelty singing and talking comedy act, introduces a quartette of harmonists that can hold their own on any bill regardless of position.

Opening the intermission were The Happy Girls from Happyland, an aggregation of seven sprightly and comely girls who have a faculty of singing, dancing and playing musical accompaniments in entertaining fashion. These girls excel in Russian whirlwind dance numbers of which they have two very intricate ones. Following them came the Three Wheelers, with a routine of acrobatics and ground tumbling. Then came Burke and Burke, man and woman, in a comedy talking skit, which proved to be the hit of the show, stopping it cold. They have a smart, sparkling routine of talk which they manage to get over in excellent style. Then next to closing came the old reliable, Frank Bush, with his stories and imitations. It seemed as though everyone out front knew Frank, and Frank spent a pleasant twenty minutes telling the customers about this, that and the other thing, which they liked immensely. Closing the show shortly after eleven were the Sunbeam Follies, an aggregation of four persons who sang, talked and danced, and while doing so managed to hold the patrons throughout.

GREETINGS

BILLY N. FAY

PATRICK JOSEPH MURPHY—WITH MOROSCO'S "ABIE'S IRISH ROSE" (WESTERN)

YULETIDE GREETINGS

EDDIE HARKNESS and His Orchestra

JUST COMPLETED ENGAGEMENT, AT ST. FRANCIS HOTEL, SAN FRANCISCO, CAL. NOW A HEADLINE ACT ON PANTAGES CIR.

OLIVER WALLACE

World's Premier Motion Picture Organist

SECOND YEAR, GRANADA THEATRE, SAN FRANCISCO,
SENDS GREETINGS TO EVERYBODY

COMPLIMENTS OF SEASON

J. T. McCARTHY

AND HIS

INCOMPARABLE ORCHESTRA

CAFE MARQUARDT, SAN FRANCISCO, CAL.

SEASON'S GREETINGS

EARL C. SHARP

MUSICAL DIRECTOR

BERT LEVEY'S PRINCESS THEATRE, SAN FRANCISCO

DANCE CRAZE BOOMS MUSIC

LONDON, Dec. 18.—The general trade depression has not affected the music industry and musicians here, due to the dance craze and the music boom all over England. Of the several thousand musicians who specialize in dance, music halls and other amusement places comparatively few have been out of work. The demand for instrumentalists, many of whom earn more than two guineas nightly.

Since the war, choral societies have been revived, which also created a demand for musicians, as well as solo vocalists, orchestras and sheet music. The piano industry also came in for its own, as German-made instruments have not been in favor since the war.

In Loving Memory
of My Dear Mother

PAULINE BERTIN

Who passed away Dec. 17, 1922
MAY SHE FIND ETERNAL PEACE

Her Loving Daughter

HILDA
(NAOMI RAY)



GEORGE N. BROWN

Season's Greetings and Best Wishes to
my Friends

TITO DE FIORE

WITH

JEAN GRANESE

AND

HER BROTHER

CHARLES

GILBERT L. GREENE

And HIS ORCHESTRA

CENTURY THEATRE, SAN FRANCISCO, CAL., EXTEND
GREETINGS TO ALL

THE SINGING FOX TROT!

IF YOU CAN'T SING—YOU CAN TALK

“ONLY JUST SUPPOSE”

AS A DANCE NUMBER—IT'S A BIRD
FEATURED IN HUNDREDS OF NEWSPAPERS

“LOUISVILLE BLUES”

REAL SOUTHERN BLUES—BY SOUTHERN WRITERS

“SUEZ”

GETTING BIGGER EVERY DAY

“HAWAIIAN NIGHTINGALE”

COMING FAST—WONDERFUL FOR SINGING OR DANCING

SEND FOR COPIES NOW AND GET SET FOR THE NEW YEAR.
MANY THANKS AND XMAS GREETINGS TO ALL WHO HELPED US MAKE “SUEZ.”

TRIANGLE MUSIC PUBLISHING CO., INC.

JOE DAVIS, Gen'l Manager

1658 BROADWAY

NEW YORK PROF. MANAGER
BILLY HEAGNEY

NEW YORK STATE, FRANK DAVIS

BOSTON
JACK FERRIS

DETROIT
WILL COLLINS

PHILADELPHIA, MACK HENSHAW

NEW YORK